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ABSTRACT

This K-12 framework focuses on educating students regarding the importance of fine arts in a global society and encourages the integration of all subject matter throughout the curriculum. The fine arts framework addresses what students in Missouri are expected to know and be able to do in the fine arts areas when they leave school. The main purpose of the handbook is to serve as a tool for teachers and curriculum writers in Missouri to use in "bridging the gap" between the "Show-Me" Standards (73 standards defining what students should know and be able to do by the time they graduate from Missouri's public high schools) and specific local curricula. The handbook begins with a preface, a list of the "Show-Me" Standards, and an overview of fine arts education. Chapters include: (1) "Major Strands of the Fine Arts Framework" (dance, music, theater and visual arts); (2) "Suggested Practices for Teaching and Learning Fine Arts"; and (3) "Fine Arts Selected Bibliography." Appendices provide examples of quality student work in each of the fine arts areas for grades 4, 8, and 12. (EH)

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Framework for Curriculum Development

in

Fine Arts

K-12

ED 415 159

SO 028 121

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Missouri's Frameworks for Curriculum Development have been reviewed by over 200 district Professional Development Committees, members of professional organizations of the various disciplines, vocational and special education teachers, members of the State Board of Education, and board members of the Missouri School Boards Association and the Missouri Congress of PTA. Subsequently, many of the suggestions offered by these reviewers have been incorporated into the Frameworks.

In Appendix A, sample tasks are reprinted with permission of the Council of Chief State School Officers (CCSSO) and the State Collaboration on Assessment and Student Standards (SCASS).

Additional copies of *Missouri's Frameworks for Curriculum Development* may be ordered for Communication Arts, Fine Arts, Health Education/Physical Education, Mathematics, Science, Social Studies, and Integrating Curriculum. Check the Missouri Department of Elementary and Secondary Education (DESE) Home Page at: http://services.dese.state.mo.us/divinstr/curriculum/index.html

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TABLE OF CONTENTS

PREFACE v
SHOW-ME STANDARDS xi
OVERVIEW OF FINE ARTS EDUCATION 1
  Rationale for the Study of Fine Arts Education 1
  Purpose of Framework 2
  Terminology in this Framework 2
  Major Strands 3
  Organizational Roadmap 6

MAJOR STRANDS OF THE FINE ARTS FRAMEWORK 9
I. Dance 9
  I.A History Strand 9
  I.B Criticism/Analysis Strand 13
  I.C Aesthetic Strand 17
  I.D Product/Performance Strand 21

II. Music 26
  II.A History Strand 26
  II.B Criticism/Analysis Strand 31
  II.C Aesthetic Strand 35
  II.D Product/Performance Strand 39

III. Theatre 45
  III.A History Strand 45
  III.B Criticism/Analysis Strand 49
  III.C Aesthetic Strand 53
  III.D Product/Performance Strand 57

IV. Visual Arts 64
  IV.A History Strand 64
  IV.B Criticism/Analysis Strand 68
  IV.C Aesthetic Strand 73
  IV.D Product/Performance Strand 79

SUGGESTED PRACTICES FOR TEACHING AND LEARNING FINE ARTS 87
  Introduction (Guiding Principles) 87
    Keys to Each of the Art Disciplines 89
    Correlation and Integration 89
    Cultural Diversity 90
    Appropriate Technology 91
    Student Assessment 92
  Dance 93
    Teaching Strategies 93
    Teaching Aids 94
    Learning Activities 94
    Instuctional Activities 95
    Careers 95
    Examples of Suggested Practice for Dance 96

FINE ARTS - TABLE OF CONTENTS

Fourth Grade-Product/Performance (knowing How) 96
Eighth Grade-Product/Performance (knowing How) 98
Twelfth Grade-Product/Performance (knowing How) 100
Music 101
Teaching Strategies 101
Teaching Aids 103
Learning Activities 104
Technology 105
Careers 106
Examples of Suggested Practice for Music 107
Introduction 107
Fourth Grade-Criticism/Analysis (knowing About) 108
Eighth Grade-Product/Performance (knowing How) 109
Twelfth Grade-History (knowing Who, What, When, Where) 110
Theatre 111
Teaching Strategies 111
Teaching Aids 111
Learning Activities 111
Instructional Technology 112
Careers 112
Examples of Suggested Practice for Theatre 113
Fourth Grade-Product/Performance (knowing How) 113
Eighth Grade-History-(knowing Who, What, When, Where) 114
Twelfth Grade-Aesthetics (knowing Why) 115
Visual Arts 116
Teaching Strategies 116
Teaching Aids 116
Learning Activities 117
Instructional Technology 117
Careers 117
Examples of Suggested Practice for Visual Arts 118
Fourth Grade-Criticism/Analysis (knowing About) 118
Eighth Grade-History (knowing Who, What, When, Where) 119
Twelfth Grade-Product/Performance (knowing How) 120

FINE ARTS SELECTED BIBLIOGRAPHY 121

APPENDIX A-QUALITY STUDENT WORK 123
Visual Arts Exercise 124
Grade Four 124
Grade Eight 126
Grade Twelve 129
Dance Exercise 137
Grade Four 137
Grade Eight 140
Grade Twelve 144
Music Exercise 148
Grade Four 148
Grade Eight 152
Grade Twelve 154
Theatre Exercise 159
Grade Four 159
Grade Eight 162
Grade Twelve 168

PREFACE

In recent years, people from all walks of American life have participated in wide-ranging discussions about the direction of American education. While the situation is not as dire as some critics would have us believe, there is clearly a need for the review of current school organization, curricula, teaching practices and academic standards for students. As a result of these discussions, many legislators, educators, parents, and business leaders across the nation have initiated projects designed to develop high academic standards in safe learning environments for all students. The Show-Me State is no exception.

A Vision for Missouri Schools

In charting a path for the future of Missouri public schools, a common vision of what that future looks like is an essential first step. These schools must be physically and intellectually safe places for students. In these schools we believe all students are capable of learning and are challenged by high expectations. To meet this challenge, students must have a solid foundation of basic knowledge and skills. In addition, they must also be able to apply what they know.

To support the development of such students, teachers actively engage them in exploring, analyzing and understanding the world. Learning is interesting, hands-on and has real applications that are important to students. We recognize that students learn better, remember more, and develop deeper understandings of both knowledge and thinking processes if they have the opportunity to actively explore content and concepts. They view learning as the on-going process of extending and fine tuning their ideas and understanding through application. As a result, they take responsibility for their own learning, see its worth and make connections to the world beyond the classroom.

In addition, teachers and administrators in these communities see themselves as learners. They gain greater insight into their profession from their experiences among their students and in contact with their colleagues. They constantly seek to extend their knowledge and expertise, and frequently engage in professional development activities to deepen their professional skills and understanding.

The schools we envision also involve parents, business leaders and interested citizens in a multitude of educational activities. In turn, these people accept the responsibility for supporting and nurturing the learners within the school and see themselves as an important part of the learning community.

PREFACE

The Outstanding Schools Act

The passage of the Outstanding Schools Act in 1993 signaled Missouri's commitment to a public school system that purposefully prepares young people for the 21st century and assures our state's continued economic vitality. The Show-Me State has issued an ambitious, common-sense agenda by setting challenging academic standards for all students, by supporting professional development of educators to improve the quality of curriculum and instruction, and by providing more equitable funding for public education. In addition, the Outstanding Schools Act calls for increased accountability in improving student academic performance for all of Missouri's public school districts and school buildings. In summary, it addresses the following initiatives:

The Show-Me Standards–a set of 73 rigorous standards–intended to define what students should know and be able to do by the time they graduate from Missouri's public high schools;

Curriculum Frameworks–frameworks for curriculum development in communication arts, fine arts, health and physical education, mathematics, science, social studies and curriculum integration–intended to provide assistance to districts in aligning local curriculum with the Show-Me Standards;

A New Statewide Assessment–a new assessment system of performance events and multiple choice and short answer questions–intended to provide an indication of how well students are meeting the Show-Me Standards and how well they compare academically with other students across the nation;

Professional Development for Educators–one percent of the local district's basic state aid and one percent of the state educational budget to be set aside to support professional development–intended to improve student performance through improving the performance of educators; and

Professional Standards for New Educators–professional standards defining what graduating pre-service teachers should know and be able to do as certificated Missouri teachers–intended to ensure that there is a strong link between teacher preparation and the expectations of the school community.

Strategies for Including All Students

We believe virtually all students are able to learn, even though all students are not succeeding in school. Many of them fall behind and leave school before graduation. These strategies help all students become more engaged in learning:

- Use a multisensory approach to teaching and learning, including auditory, visual and hands-on techniques
- Present concepts in several ways, linking them to what students already know and checking frequently for understanding
- Model learning strategies and encourage students to talk about their own thinking and learning processes
- Teach students how to organize their thoughts using drawings, charts, outlines, thumbnail sketches, and computer generated flowcharts, spread sheets, and databases, etc.
- Encourage students to use technology as a user-friendly tool for learning
- Use questions and approaches that require inquiry, problem solving and the synthesizing of ideas
- Provide equal opportunities for all students to participate in class activities
- Adapt materials to accommodate students with special needs
- Provide real-life and work applications of what students should know and be able to do

Technology in Missouri Education

The Outstanding Schools Act also provides funding through technology grants for districts to obtain and access the latest technologies. The Show-Me Standards emphasize understanding and use of technology as a tool for learning, and *Missouri's Frameworks for Curriculum Development* suggest many ways to incorporate the use of technology in the classroom. Because students learn and demonstrate knowledge in a variety of ways, technologies can help teachers accommodate the learning and presentation styles of each student, keep students on task, provide individualized assistance and support students who must be absent from class.

Technology also plays a major role in adequately preparing students for continuous learning and for the workplace. More households are becoming dependent on technology (such as subscribing to on-line banking and informational services and operating computers, VCRs, CD-ROMs and voice mail). Growing numbers of jobs require an understanding or use of technology. In fact, we cannot imagine the impact technology will have on the lives of our children and grandchildren.

An important outgrowth of technology in our schools is that it may also enhance the local economy by encouraging schools and communities to share technologies and training. Through the Outstanding Schools Act, our students and other community members will have opportunities to become technologically literate.

The Missouri School Improvement Program

The Missouri School Improvement Program (MSIP) provides additional support to these measures by requiring districts to have a long-range plan for ongoing curriculum development and revision, to develop written curriculum guides for all curricular areas, and to implement the stated curriculum. In the second cycle of reviews (1996-2001), MSIP teams will evaluate whether a district's written curriculum addresses the Show-Me Standards. Curriculum guides for at least one content area must be revised to reflect the Show-Me Standards one year after the adoption of *Missouri's Frameworks for Curriculum Development* by the State Board of Education. Guides for the six content areas contained in the frameworks must be revised to address the Show-Me Standards by the start of the 2000-2001 school year. In planning for curriculum development and revision, districts may wish to consider the Department's schedule for implementation of the new assessment system:

Mathematics	Spring 1997
Communication Arts	Spring 1998
Science	Spring 1998
Social Studies	Spring 1999
Health/Physical Education	Spring 2000
Fine Arts	Spring 2000

The first administrations of the mathematics, communication arts, and science assessments will be voluntary. Districts will be required to administer the new mathematics assessment in 1998 and the new communication arts and science assessments in 1999. At the time each test is required, the *Missouri Mastery and Achievement Test* (MMAT) will no longer be used to collect state achievement data. The remaining subject areas will be required as noted in the above list. Important curricular areas not included in the state assessment, such as foreign languages and practical arts, will find that the Show-Me Standards encompass knowledge and skills that are applicable for their students as well. In fact, the Show-Me Standards should be integrated throughout the entire K-12 curriculum so that all high school graduates will be better prepared to meet the challenges of the 21st century.

The Show-Me Standards

The Outstanding Schools Act requires that the State Board of Education oversee the development of "not more than 75 academic performance standards." The Show-Me Standards, developed over a period of two years with input from teachers, school officials and citizens, are the result of this mandate. There are **40 *knowledge (content) standards*** that provide a solid foundation of knowledge in communication arts, fine arts, health and physical education, mathematics, science, and social studies.

Business and higher education communities have pointed out that, in general, students are graduating with some factual knowledge, but they are not skilled in abstract thinking, problem solving, and working cooperatively or collaboratively. Students need practice in integrating, applying and transferring what they are learning in one context or content area to new and different situations. To remedy this, the Missouri teachers who developed the Show-Me Standards proposed **33 *performance (process) standards*** . These standards include important process skills that students should master in order to successfully gather, analyze and apply information and ideas; communicate effectively within and beyond the classroom; recognize and solve problems; and make decisions and act as responsible members of society. (The Show-Me Standards follow this Preface.)

While intended to establish higher expectations for **all** of Missouri's students, the 73 Show-Me Standards do not represent everything a student should or will learn. Graduates who meet these standards, however, should be well-prepared for further education, work, and civic responsibilities.

The Department of Elementary and Secondary Education believes that the preservation of local control is a hallmark of the Outstanding Schools Act. Local school districts have the authority, the ability and the resources to develop rigorous and challenging curriculum that will prepare their students to be successful in the 21st century. The Department's role is to support districts in this endeavor, helping them carry out this task by offering technical assistance, professional development opportunities, and new technologies. Each school district must determine how its curriculum will be structured and which methods to use to implement that curriculum in the classroom. We believe that local educators, parents, employers, and community leaders know best how to incorporate the Show-Me Standards into their districts' curricula to meet the needs of their students.

Missouri's Frameworks for Curriculum Development

Missouri's Frameworks for Curriculum Development in communication arts, fine arts, health and physical education, mathematics, science, social studies, and curriculum integration acknowledge that teachers will bring the vision, ideals and principles of the Show-Me Standards into their classrooms in exciting and innovative ways. The role of the frameworks is to provide districts with a "frame" for building curricula using the Show-Me Standards as a foundation. District curriculum guides furnish the interior curriculum plan and appropriate instruction. District guides probably are not organized in the same way as the six content frameworks. The good news is that they do not have to be. In fact, although the frameworks use a three-column format ("What All Students Should Know," "What All Students Should Be Able to Do," and "Sample Learning Activities"), the committees who wrote the frameworks approached their task in ways that best appeared to fit their particular content areas. For example, the social studies framework is organized around important questions; communication arts, around the four goals of the Show-Me Standards; and science, around the knowledge standards. Each group of framework writers had valid reasons for their organizational plan, just as curriculum developers in each district will and should. Similarly, local curriculum guides should be in a format that is the most useful for the district's teachers.

Curriculum Frameworks Are Resources–

- To assist districts in developing curriculum consistent with the Show-Me Standards
- To indicate what students should know and be able to do by the end of grades 4, 8 and 12.
- To support teachers in providing high-quality learning experiences for **all** students
- To suggest examples of hands-on, real-world activities and classroom performance assessments
- To suggest effective learning and teaching strategies supported by research and practice
- To initiate discussions concerning curriculum integration within and across classrooms
- To provide examples of quality student work requiring knowledge and application of that knowledge

Curriculum Frameworks Are Not–

- Not required by law for district use
- Not detailed lesson plans or curricula
- Not items on which all students must be tested
- Not directives for uniform programs or textbook adoption
- Not mandates for inclusion of specific teaching methods or programs
- Not a format that all district curriculum guides must follow

As the writers worked on developing the frameworks, they asked themselves questions that are very similar to what local curriculum developers must ask: How do we see the Show-Me Standards playing out in this content area and across the curriculum? Are there important areas addressed by the standards that are not included in our current curriculum and how should we address these? Are we presenting a balanced curriculum, K-12? Are we giving students opportunities to apply in real situations the knowledge they have learned? How will the emphasis on what students know and are able to do change instruction, or will it? Do our assessments model and support the taught curriculum? In essence, the framework writers have tried to make the work of local curriculum committees easier by establishing a relationship between the Show-Me Standards and the K-12 curriculum in the six content areas. For some districts this step is unnecessary; for others, it will help give much needed direction.

In addition, the frameworks provide indicators of what students should know and be able to do by the end of grades 4, 8 and 12. They contain suggested resources, discussions of issues and current practices, and examples of quality student work. Many of the suggested activities encourage an integrated, interdisciplinary curriculum. In fact, the final section of *Missouri's Frameworks for Curriculum Development* provides a discussion of how districts might begin to explore the advantages of curriculum integration.

Meeting the Challenge

We know that, in most cases, the level of expectation and the interest of the students determine the level of performance. When schools set high standards and provide access to meaningful curriculum for every learner, students and teachers flourish. Success for all students is not a dream but a reality.

With the advent of the 21st century, we are on the threshold of more life-changing events than we can ever imagine. Computers and technology are making our lives both more productive and more complex. The Internet, fax machines, fiber-optic networks, and voice mail are changing the ways we communicate and do business. Information on every topic is readily available at the push of a button. Two bread-winners per family are the norm rather than the exception. Workers can no longer select a particular career and expect to do the same job in the same way year after year. As citizens, we must be prepared to make important decisions which will affect the lives of future generations in positive ways. The challenge we face now is how to educate our children to be successful as individuals and as members of society in a world that most of their grandparents would not even recognize. Working together, we can do it. What an exciting time to be involved in the education of Missouri's students!

THE SHOW-ME STANDARDS

Authority for the Show-Me Standards: Section 160.514, Revised Statutes of Missouri, and the Code of State Regulations, 5 CSR 50-375.100

PERFORMANCE (PROCESS) STANDARDS

GOAL 1: Students in Missouri public schools will acquire the knowledge and skills to gather, analyze and apply information and ideas.

Students will demonstrate within and integrate across all content areas the ability to

1.1 develop questions and ideas to initiate and refine research
1.2 conduct research to answer questions and evaluate information and ideas
1.3 design and conduct field and laboratory investigations to study nature and society
1.4 use technological tools and other resources to locate, select and organize information
1.5 comprehend and evaluate written, visual and oral presentations and works
1.6 discover and evaluate patterns and relationships in information, ideas and structures
1.7 evaluate the accuracy of information and the reliability of its sources
1.8 organize data, information and ideas into useful forms (including charts, graphs, outlines) for analysis or presentation
1.9 identify, analyze and compare the institutions, traditions and art forms of past and present societies
1.10 apply acquired information, ideas and skills to different contexts as students, workers, citizens and consumers

GOAL 2: Students in Missouri public schools will acquire the knowledge and skills to communicate effectively within and beyond the classroom.

Students will demonstrate within and integrate across all content areas the ability to

2.1 plan and make written, oral and visual presentations for a variety of purposes and audiences
2.2 review and revise communications to improve accuracy and clarity
2.3 exchange information, questions and ideas while recognizing the perspectives of others
2.4 present perceptions and ideas regarding works of the arts, humanities and sciences
2.5 perform or produce works in the fine and practical arts
2.6 apply communication techniques to the job search and to the workplace
2.7 use technological tools to exchange information and ideas

GOAL 3: Students in Missouri public schools will acquire the knowledge and skills to recognize and solve problems.

Students will demonstrate within and integrate across all content areas the ability to

3.1 identify problems and define their scope and elements
3.2 develop and apply strategies based on ways others have prevented or solved problems
3.3 develop and apply strategies based on one's own experience in preventing or solving problems
3.4 evaluate the processes used in recognizing and solving problems
3.5 reason inductively from a set of specific facts and deductively from general premises
3.6 examine problems and proposed solutions from multiple perspectives
3.7 evaluate the extent to which a strategy addresses the problem
3.8 assess costs, benefits and other consequences of proposed solutions

GOAL 4: Students in Missouri public schools will acquire the knowledge and skills to make decisions and act as responsible members of society.

Students will demonstrate within and integrate across all content areas the ability to

4.1 explain reasoning and identify information used to support decisions
4.2 understand and apply the rights and responsibilities of citizenship in Missouri and the United States
4.3 analyze the duties and responsibilities of individuals in societies
4.4 recognize and practice honesty and integrity in academic work and in the workplace
4.5 develop, monitor and revise plans of action to meet deadlines and accomplish goals
4.6 identify tasks that require a coordinated effort and work with others to complete those tasks
4.7 identify and apply practices that preserve and enhance the safety and health of self and others
4.8 explore, prepare for and seek educational and job opportunities

KNOWLEDGE (CONTENT) STANDARDS

Communication Arts

In Communication Arts, students in Missouri public schools will acquire a solid foundation that includes knowledge of and proficiency in

CA 1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)
CA 2 reading and evaluating fiction, poetry and drama
CA 3 reading and evaluating nonfiction works and material (such as biographies, newspapers, technical manuals)
CA 4 writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)
CA 5 comprehending and evaluating the content and artistic aspects of oral and visual presentations (such as storytelling, debates, lectures, multimedia productions)
CA 6 participating in formal and informal presentations and discussions of issues and ideas
CA 7 identifying and evaluating relationships between language and culture

Fine Arts

In Fine Arts, students in Missouri public schools will acquire a solid foundation that includes knowledge of

FA 1 process and techniques for the production, exhibition or performance of one or more of the visual or performed arts
FA 2 the principles and elements of different art forms
FA 3 the vocabulary to explain perceptions about and evaluations of works in dance, music, theater and visual arts
FA 4 interrelationships of visual and performing arts and the relationships of the arts to other disciplines
FA 5 visual and performing arts in historical and cultural contexts

Health/Physical Education

In Health/Physical Education, students in Missouri public schools will acquire a solid foundation that includes knowledge of

HP 1 structures of, functions of, and relationships among human body systems
HP 2 principles and practices of physical and mental health (such as personal health habits, nutrition, stress management)
HP 3 diseases and methods for prevention, treatment and control
HP 4 principles of movement and physical fitness
HP 5 methods used to assess health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol and other drug use)
HP 6 consumer health issues (such as the effects of mass media and technologies on safety and health)
HP 7 responses to emergency situations

SHOW-ME STANDARDS

Mathematics

In Mathematics, students in Missouri public schools will acquire a solid foundation that includes knowledge of

MA 1	addition, subtraction, multiplication and division; other number sense, including numeration and estimation; and the application of these operations and concepts in the workplace and other situations
MA 2	geometric and spatial sense involving measurement (including length, area, volume), trigonometry, and similarity and transformations of shapes
MA 3	data analysis, probability and statistics
MA 4	patterns and relationships within and among functions and algebraic, geometric and trigonometric concepts
MA 5	mathematical systems (including real numbers, whole numbers, integers, fractions), geometry, and number theory (including primes, factors, multiples)
MA 6	discrete mathematics (such as graph theory, counting techniques, matrices)

Science

In Science, students in Missouri public schools will acquire a solid foundation that includes knowledge of

SC 1	properties and principles of matter and energy
SC 2	properties and principles of force and motion
SC 3	characteristics and interactions of living organisms
SC 4	changes in ecosystems and interactions of organisms with their environments
SC 5	processes (such as plate movement, water cycle, airflow), and interactions of Earth's biosphere, atmosphere, lithosphere, and hydrosphere
SC 6	composition and structure of the universe and the motions of the objects within it
SC 7	processes of scientific inquiry (such as formulating and testing hypotheses)
SC 8	impact of science, technology, and human activity on resources and the environment

Social Studies

In Social Studies, students in Missouri public schools will acquire a solid foundation that includes knowledge of

SS 1	principles expressed in the documents shaping constitutional democracy in the United States
SS 2	continuity and change in the history of Missouri, the United States and the world
SS 3	principles and processes of governance systems
SS 4	economic concepts (including productivity and the market system) and principles (including the laws of supply and demand)
SS 5	the major elements of geographical study and analysis (such as location, place, movement, regions) and their relationships to changes in society and environment
SS 6	relationships of the individual and groups to institutions and cultural traditions
SS 7	the use of tools of social science inquiry (such as surveys, statistics, maps, documents)

OVERVIEW FOR FINE ARTS EDUCATION

Rationale for the Study of Fine Arts Education

The arts constitute a fundamental component of basic education whose primary purpose in the schools is to develop intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. Arts education benefits both student and society. It benefits students because it cultivates the whole child, gradually building many kinds of literacy. This process requires not merely an active mind but a trained one. Arts education also helps students by initiating them into a variety of ways of perceiving and thinking.

The arts cultivate the direct experience of the senses; they trust the unmediated flash of insight as a legitimate source of knowledge. Their goal is to connect student and experience directly, to build the bridge between verbal and nonverbal, between the strictly logical and the emotional - the better to gain an understanding of the whole. Both approaches are powerful and both are necessary; to deny students either is to disable them.

An education in the arts also benefits society because students of the arts disciplines gain powerful tools to:

*_Respect the types and forms of dance, music, theatre, and visual art from various time periods,_
*_Expand the role of fine arts in our own society and in other cultures, the interrelationships among the arts, and the relationships of the arts to other disciplines,_
*_Improve the processes of analysis and evaluation of products of the visual and performed fine arts,_
*_Integrate the principles and elements of art forms,_
*_Acquire the vocabulary to express and clarify perceptions and opinions of works in dance, music, theatre, and visual arts,_
*_Demonstrate the basic process and techniques in production, exhibition, or performance in one or more of the fine arts._

Perhaps as important, the arts have intrinsic value. They are worth learning for their own sake, providing benefits not available through any other means. To read Schiller's poem "Ode to Joy," for example, is to know one kind of beauty, yet to hear it sung by a great chorus as the majestic conclusion to Beethoven's Ninth Symphony is to experience beauty of an entirely different kind, an experience that for many is sublime. Because these experiences open up this transcending dimension of reality, there can be no substitute for an education in the arts. They provide bridges to things we can scarcely describe, but respond to deeply. In the simplest terms, no education is complete without them.

The arts also make a contribution to education that reaches beyond their intrinsic value. Because each arts discipline appeals to different senses and expresses itself through different media, each adds a special richness to the learning environment. An education in the arts helps students learn to identify, appreciate, and participate in the traditional art forms of their own communities. As students imagine, create, and reflect, they are developing both the verbal and nonverbal abilities necessary for school progress. At the same time, the intellectual demands that the arts place on students help them develop problem-solving abilities and such powerful thinking skills as analyzing, synthesizing, and evaluating. Further, numerous studies point toward a consistent and positive correlation between a substantive education in the arts and student achievement in other subjects and on standardized tests. A comprehensive, articulated arts education program also engages students in a process that helps them develop the self-esteem, self-discipline, cooperation, and self-motivation necessary for success in life.

The arts help all students to develop multicapabilities for understanding and deciphering an image- and symbol-laden world. Thus, the arts should be an integral part of a program of general education for all students.

PURPOSE OF FRAMEWORK

The Fine Arts Framework is based on the premise that becoming culturally educated is even more important in today's complex world. It describes quality fine arts education curriculum that will help students develop a life-long commitment to the arts.

It focuses on educating students regarding the importance of fine arts in our global society. It encourages the integration of all subject matter throughout the curriculum. It also focuses on the individual by addressing the creative nature of all students by addressing critical thinking, decision-making and problem-solving skills.

While this framework addresses the fine arts (dance, music, theatre, visual arts), it is not meant to imply that one is more important than the other. All fine arts share common purposes and various content-area emphases as seen in the four strands; history, criticism/analysis, aesthetics and product/performance. They also provide all students with unique and fundamental knowledge, behaviors and skills necessary for tomorrow's world.

The most recent research, including the national Standards For Arts Education: What Every Young American Should Know and Be Able to Do in Arts developed by the Consortium of National Arts Education Associations (American Alliance for Theatre and Education, Music Educators National Conference, National Art Education Association and the National Dance Association), as well as documents from other states, was used to develop this document. This framework is not a curriculum but a "bridge" to aid local districts to help align their own curriculum to the Show-Me Standards.

TERMINOLOGY USED IN THIS FRAMEWORK

Because having a common vocabulary is necessary for any communication, we list and explain here those technical terms that are basic to dance, music, theatre, and the visual arts.

Defining Elements - Major ideas for what students should know in the content area and be able to do in the skill areas. (Spiraling Curriculum)

Grade Ranges - What students should know and be able to do is specified not for specific grade levels, but for the grade ranges of K-4, 5-8, and 9-12 in order to allow for flexible decision making at the local level.

Rationale for the Strand - The "rationale" for a strand is a justification of the strand, a statement of its importance. It serves as an organizational structure around which to assemble and align big ideas within and across curriculum.

Sample Performance Activities - Sample Performance Activities provided in this framework are activities that are designed to engage students in ways that are challenging and directly related to Missouri's Academic Performance Standards.

Strand - The fine arts framework is organized around four fundamental areas that are common to all the fine arts: history, criticism/analysis, aesthetics, and product/performance.

MAJOR ORGANIZING STRANDS

History (knowing who, what, when, where)

The arts play a valued role in creating cultures and building civilizations Although each arts discipline makes its unique contributions to cultures, society, and the lives of individuals, their connections to each other enable the arts disciplines to produce more than any of them could produce alone. Knowledge of history in the fine arts involves the study of historical and cultural settings for the arts, including socioeconomic, political, ethnic, religious, and philosophical considerations. Students will, in part, recognize significant works from the past and in the present; comprehend how and why different cultures produce different arts; communicate knowledge about the role of the arts in cultures, and develop an understanding of cultures and ethnic diversity.

Younger elementary students learn about art heritage in terms of contemporary times and places. Learning about artists, their contributions, and ways of communicating cultural values and beliefs of people through the visual and performing arts (dance,music, theatre, visual arts), are essential areas of study. Older elementary students add to their general knowledge of art heritage by learning that each culture has its own aesthetic values. The creative arts effort of a culture (the painting, dances, plays, music, architecture, ritual artifacts, etc.) are objects used in daily life, and are influenced by the culture's aesthetic values as well as by social, political, and economic factors. An important result of this learning should be a deeper appreciation of their own aesthetic values and those of other people and cultures.

A study of art heritage should give students in grades 5-8 deeper insights into the role that the fine arts have played in development of cultures throughout the world.

In grades 9-12, students learn to clarify their aesthetic values and appreciate differences that the values of other people with specialized art interests have made. The development of style by individual artists is representative of content to be studied.

Criticism/Analysis (knowing about)

The arts have both intrinsic and instrumental value; they have a worth in and of themselves and can also be used to achieve a multitude of purposes (e.g., to present issues and ideas, to teach or persuade, to entertain, to design, plan, and beautify). Learning in the fine arts involves the development of an understanding of the qualities of an art form through analysis of how the student communicates through recognizing, understanding, and applying the correct terminology or vocabulary of the arts.

In order to develop criticism/analysis, younger elementary students need consistent instructional opportunities to examine a wide variety of forms that are natural and of human origin. As they interact with these forms, students reflect upon and talk about their observations and feelings, thereby becoming more perceptive of critical qualities. Through these encounters, the range and the amount of critical responses are increased and enriched. Older elementary students participate in a wide range of experiences designed to develop and extend their abilities to identify characteristics and symbols of works of art, natural events, and objects within the total environment that are appreciated in and for themselves.

Students in grade 5-8 refine their critical judgments. They extend their ways of seeing by learning to select, analyze, and enjoy qualities within works of art, nature, and objects in the total environment. This process of selecting, analyzing, and enjoying forms the basis for making critical judgments.

In grades 9-12, students extend their critical judgments by selecting, analyzing, and evaluating complex critical qualities in works of art, nature, and objects in the total environment. Through this process of selection and analysis, they learn to make informed critical judgments which is the basis for making aesthetic judgments.

Aesthetics (knowing why)

Openness, respect for work, and contemplation when participating in the arts as an observer or audience member are personal attributes that enhance enjoyment and should be developed.

Because the arts offer the continuing challenge of situations in which there is no standard or approved answer, those who study the arts become acquainted with many perspectives on the meaning of "value." Students develop the ability to make informed judgments regarding the arts through comparing and contrasting; interpreting and finding meaning; articulating, identifying, defining and defending criteria for one's preferences and judgments; and by asking and answering the "what" and "how" questions.

Aesthetics involves learning to see in the manner of the artist, through direct interactions with the environment, popular and serious works of art, and objects used in daily living. Students in the early grades develop aesthetics by learning to use such thinking skills as observation, visual discrimination, comparison, contrast, and creativity. Classroom instruction in these early aesthetic interactions provide a base for making informed judgments.

Developing the ability to make aesthetic responses requires consistent interaction with works of art, nature, and objects in the total environment. Students need opportunities to build their capabilities in learning to analyze, compare, and search for relationships as a means of continually learning to make more informed judgments. Learning to talk about works of art requires opportunities and encouragement to use language in expressive ways in grades K-4.

Students in grades 5-8 develop a degree in learning to make informed aesthetic responses. They should work in greater detail with questions of meaning as they interact with their own art and works of art by professional artists.

In grades 9-12, students' interest in individual artists and their art forms should be encouraged and shared so that insights into aesthetic responses are broadened and enhanced.

Product/Performance (knowing how)

The arts are a way of knowing. Students grow in their ability to appreciate their world when they learn the arts. As they create dances, music, theatrical productions, and visual artworks, they learn how to express themselves and how to communicate with others. This, in part, involves the development of skills to express, produce, and communicate through the arts, and particularly, it involves ways to develop manipulative and organizational skills through active engagement in the fine arts.

Younger elementary students who are engaged in the fine arts are actually involved in the process of selecting, arranging, and decision making. Students, therefore, need a variety of experiences with fine arts media. Older elementary students, as they continue to work with a variety of media, increase their skills in expressing their ideas, feelings, and concepts. Originality/interpretation should be an essential requirement. Information on careers in the fine arts should be introduced.

Fine arts experiences for students in grades 5-8 include opportunities to broaden special arts interests and to continue the process of transforming personal experiences into art forms. Students also continue to develop knowledge related to careers in the fine arts.

In grades 9-12, students refine their skills in working with arts media and learn to think creatively. Some students consider the possibility of fine arts as a professional field of work.

ORGANIZATIONAL "ROAD MAP"

Number of Strand

Name of Strand

I.A Dance

(History Strand)

Defining Elements

Exemplary Works, Choreographers, and Performers of Historical Significance
National Influences on Dance Styles
Ethnic Influences on Dance Styles
Social Functions of Dance

K-12 Content Overview

Dance as an art form and as a ritual or social activity has been with humanity since our origins. Many cultures which have been almost entirely assimilated still maintain their cultural traditions through dance. Dance can also be a window through which we can view and better understand other people and other ways of seeing the world.

The kinds of dances that existed in the past have helped to shape the dances that exist today. The study of dance history helps students understand how amazingly similar and yet how marvelously different people of the past were compared to women and men of today. Dance history reminds us of mankind's cultural and social diversity. To study the way people dance requires that students learn much about the way people think and live.

Students who study the historical and social context of dance become more fully integrated members of the increasingly multicultural communities. They learn not only dance movements but the surrounding influences and issues of the cultures they are investigating.

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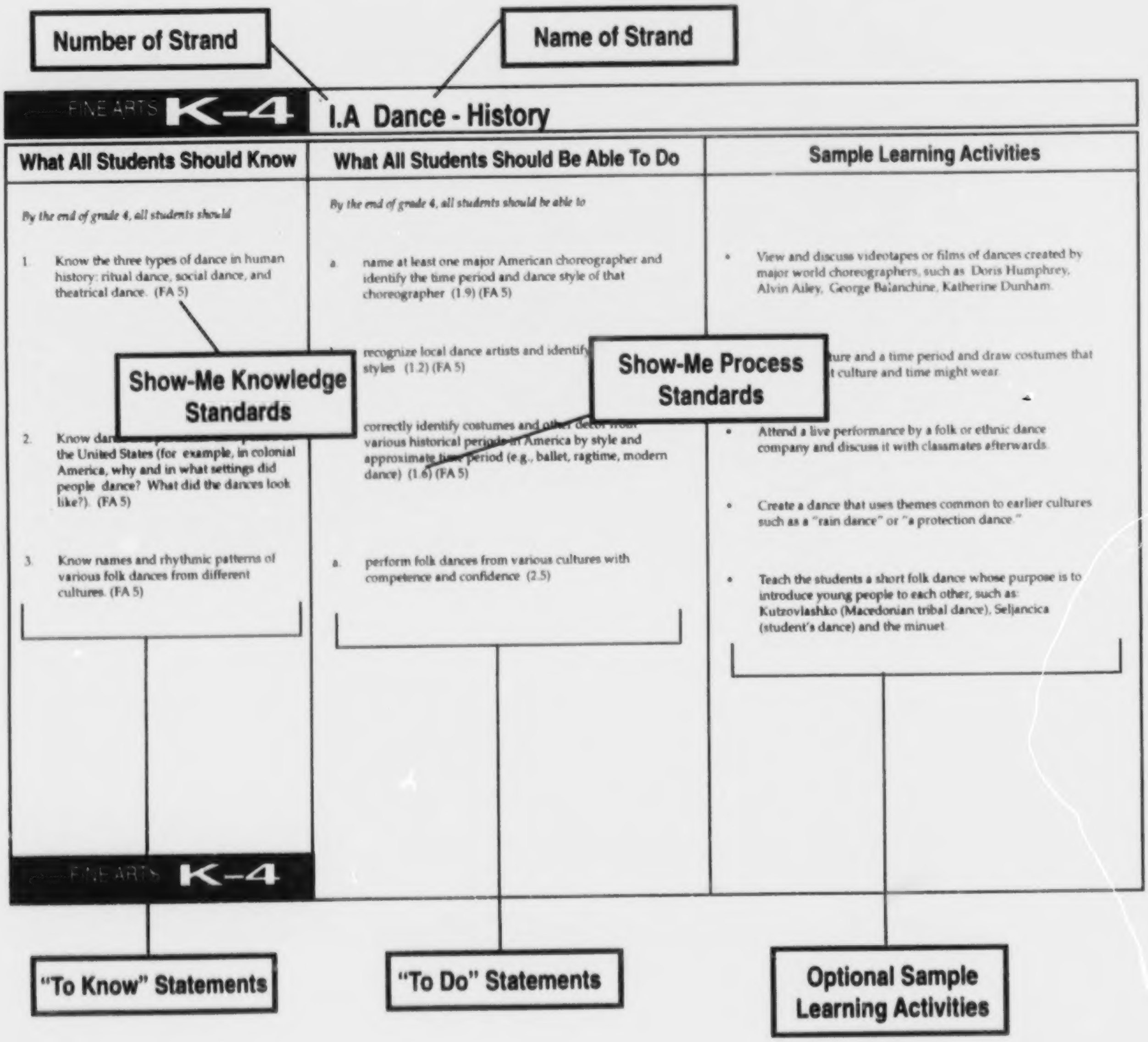
Number of Strand
Name of Strand
Show-Me Knowledge Standards
Show-Me Process Standards
"To Know" Statements
"To Do" Statements
Optional Sample Learning Activities

FINE ARTS **K–4** **I.A Dance - History**

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know the three types of dance in human history: ritual dance, social dance, and theatrical dance. (FA 5)	a. name at least one major American choreographer and identify the time period and dance style of that choreographer (1.9) (FA 5)	• View and discuss videotapes or films of dances created by major world choreographers, such as Doris Humphrey, Alvin Ailey, George Balanchine, Katherine Dunham.
	recognize local dance artists and identify styles (1.2) (FA 5)	• ture and a time period and draw costumes that t culture and time might wear.
2. Know dan the United States (for example, in colonial America, why and in what settings did people dance? What did the dances look like?). (FA 5)	correctly identify costumes and other decor from various historical periods in America by style and approximate time period (e.g., ballet, ragtime, modern dance) (1.6) (FA 5)	• Attend a live performance by a folk or ethnic dance company and discuss it with classmates afterwards. • Create a dance that uses themes common to earlier cultures such as a "rain dance" or "a protection dance."
3. Know names and rhythmic patterns of various folk dances from different cultures. (FA 5)	a. perform folk dances from various cultures with competence and confidence (2.5)	• Teach the students a short folk dance whose purpose is to introduce young people to each other, such as: Kutrovlashko (Macedonian tribal dance), Seljancica (student's dance) and the minuet.

FINE ARTS **K–4**

22

I.A Dance

(History Strand)

Defining Elements

Exemplary Works, Choreographers, and Performers of Historical Significance
National Influences on Dance Styles
Ethnic Influences on Dance Styles
Social Functions of Dance

K-12 Content Overview

Dance as an art form and as a ritual or social activity has been with humanity since our origins. Many cultures which have been almost entirely assimilated still maintain their cultural traditions through dance. Dance can also be a window through which we can view and better understand other people and other ways of seeing the world.

The kinds of dances that existed in the past have helped to shape the dances that exist today. The study of dance history helps students understand how amazingly similar and yet how marvelously different people of the past were compared to women and men of today. Dance history reminds us of mankind's cultural and social diversity. To study the way people dance requires that students learn much about the way people think and live.

Students who study the historical and social context of dance become more fully integrated members of the increasingly multicultural communities. They learn not only dance movements but the surrounding influences and issues of the cultures they are investigating

I.A Dance - History

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know the three types of dance in human history: ritual dance, social dance, and theatrical dance. (FA 5)	a. name at least one major American choreographer and identify the time period and dance style of that choreographer (1.9) (FA 5) b. recognize local dance artists and identify their dance styles (1.2) (FA 5)	• View and discuss videotapes or films of dances created by major world choreographers, such as Doris Humphrey, Alvin Ailey, George Balanchine, Katherine Dunham. • Choose a culture and a time period and draw costumes that people in that culture and time might wear.
2. Know dance in a particular time period in the United States (for example, in colonial America, why and in what settings did people dance? What did the dances look like?). (FA 5)	a. correctly identify costumes and other decor from various historical periods in America by style and approximate time period (e.g., ballet, ragtime, modern dance) (1.6) (FA 5)	• Attend a live performance by a folk or ethnic dance company and discuss it with classmates afterwards. • Create a dance that uses themes common to earlier cultures such as a "rain dance" or "a protection dance."
3. Know names and rhythmic patterns of various folk dances from different cultures. (FA 5)	a. perform folk dances from various cultures with competence and confidence (2.5)	• Teach the students a short folk dance whose purpose is to introduce young people to each other, such as: Kutzovlashko (Macedonian tribal dance), Seljancica (student's dance) and the minuet.

I.A Dance -History

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	
1. Know the important characteristics of primitive dance. (FA 5)	a. competently perform folk and/or classical dances from various cultures, and describe similarities and differences in steps and movement styles (2.5)	• Go to a nearby library or media center to research and report on important figures in the history of dance. • Visit a community center or other location where dance takes place and report on the types of dance being done there. • Make a list of ethnic or cultural groups represented in the local community and the types of dances those groups maintain as part of their traditions. • Write a persuasive speech or essay on the function of dance in a particular world culture of today. • Take a movement phrase and show how it can be changed using the particular style of the idiom. For examples show how a ballet dancer would perform the same set of steps as compared to a jazz dancer. • Create a dance that relates to a concern or something important to the student and their peers (e.g., AIDS, gang violence, peer pressure).
2. Know important figures in the history of dance, including persons who introduced dance into the court systems of Europe and those who broke with ballet tradition and developed modern dance, such as Isadora Duncan, Mary Wigman, Martha Graham, and Charles Weidman. (FA 5)	a. create a choreographic "family tree" for the development of a type or style of dance from any world culture (for example, ballet, modern dance, Afro-Brazilian dance) (1.8) (FA 3)	
3. Know how classical and traditional dances in Asian, African, Latin and Native American cultures show the importance of dance in human society. (FA 5)	a. compare and contrast the uses of dance in two different cultures outside the North American continent (1.9)	
4. Know the cultural and historical context of at least one dance currently danced in their own community. (FA 5)	a. learn and share a dance from a resource in their own community, and describe the cultural and/or historical context of the dance (1.4) (FA 1)	

I.A Dance -History

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know basic dance steps, position, and patterns for dances from two different styles or traditions (e.g., ballet, square, Ghanaian, Middle Eastern, modern). (FA 5)	a. perform or discuss with clarity and visual assistance the traditions and techniques of a classical dance form (e.g., Balinese dance, or ballet) (2.1) b. identify and demonstrate longer and more complex steps and patterns from two different dance styles/traditions (2.5) (FA 2) c. identify from resources in one's own community (such as people, books, videos) a folk dance from a different culture or a social dance of a different time period and the cultural/historical context of that dance, effectively sharing the dance and its context with one's peers (2.3)	• Attend or view on film or videotape a presentation of any non-European form of dance, such as Middle Eastern and Japanese, then participate in a discussion with classmates comparing expectations beforehand with reactions afterward. • Make a chart showing different world cultures and the types and functions of dance in each one. • Visit a local dance studio and interview the founder or owner to discover major traditions and influences represented in that studio's training, such as important teachers and favorite dance styles. • Demonstrate a new dance or current dance step and project how it might look or will be used in the next fifty, hundred, and five hundred years. • Make a chart showing where a dance began, how it changed, and where it is now. • Create two new dances that use elements and characteristics of historic dances. Such as creating a modern day "court dance" or "Swan Lake."
2. Know the role of dance in at least two different non-European cultures or time periods. (FA 5)	a. create a time line illustrating important dance events in the twentieth century, placing them in their social/hjstorical/cultural/ political contexts (1.8) (FA 4)	
3. Know modern-day dance trends in at least one cultural context. (FA 5)	a. using a computer word-processing program, create twenty-five questions about dance and dancers in world history (2.7)	
4. Know similarities and differences between two contemporary theatrical forms of dance. (FA 5)	a. compare and contrast the role and significance of dance in two different world cultures, such as: Western European and Native American (2.4)	

(Criticism/Analysis Strand)

Defining Elements

Observing and Listening
Comparing and Contrasting
Understanding the Language of Dance
Conventions and Etiquette of the Theatre

K-12 Content Overview

Dance by its nature is a problem-solving activity. Current educational research shows that many students learn best by physical activity linked to other curriculum concepts. Pursuing the study of dance can stimulate the physical-kinetic intelligence that drives many students to greater achievement, and solving movement problems transfers to other kinds of problem solving in school and in life.

Students who learn to observe dance and extract the content from movement also learn that there are many possible "right" answers to a problem. They learn not to stop with the simplest, most superficial response but to look for more interesting connections and possibilities.

I.B Dance - Criticism/Analysis

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know the following terms: audience, criticism, technique, and the elements of dance. (FA 2)	a. observe two dances and discuss how they are similar and different in terms of one of the elements of dance, e. g., accurately describe the use of space in the dances, including body shapes, levels, and pathways (1.2) b. demonstrate appropriate audience behavior in watching dance performances and discuss their opinions about dances with their peers in a supportive and constructive way (2.3) (FA 4)	• Attend a performance of a classical ballet and discuss it afterwards in terms of the elements of dance and students' reactions to the performance. • View videotapes or films of widely varying dance styles (such as jazz dance and Native American dance) and discuss them in terms of the elements of dance. • Listen to examples of music and discuss what types of dance they might accompany and why.
2. Know the basic elements of other art forms that support or collaborate with dance. (FA 2, 4)	a. describe the music, dance, sets, costumes and theatrical effects in at least one dance production and discuss the interdependence of the related art forms (2.1)	• Teach the students mini-sample classes that use and contrast different dance styles, such as, ballet, Afro-Caribbean, modern. • Compare and contrast the dance, music, sets, and lightning of two well-known dance works, such as "Jewels" by George Balanchine and "Revelations" by Alvin Ailey.

I.B Dance - Criticism/Analysis

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	
1. Know pantomime, abstraction, aesthetic criteria, and musicality. (FA 2)	a. create a movement problem and demonstrate multiple solutions; choose the most interesting solutions and discuss the reasons for their choices (3.6) (FA 3)	• View a performance by a mime artist or company and discuss differences between dance and pantomime, using appropriate dance terminology. • Listen to musical compositions having the structures or forms of AB, ABA, canon, rondo, call and response and compare them to dances with similar structures. • View a videotape or filmed dance by a major contemporary dance company and then read a review of that dance by various writers. Discuss and relate the reviewer's opinions to those of members of the class. • Show how a locomotor skill can be changed and enhanced using other dance elements such as, direction, level, and force (energy). • View a dance and have the students design new costumes, sets, lightning, or music. Discuss how the changes affected the meaning of the dance.
	b. identify possible criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast) (3.2)	
2. Know the basic elements of dance (use of the body moving in space and time with energy or force) and basic formal structures used in choreography. (FA 2)	a. know the choreographic structures of forms of AB, ABA, canon, call and response, and narrative in a wide variety of performance examples seen live or on film/video (1.8)	
	b. compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo), and force/energy (movement qualities) (2.4)	
3. Know concepts used in dance and other fine arts, and disciplines outside the arts can be woven together in a work of choreography. (FA 2, 4)	a. analyze a contemporary theatrical dance work in terms of the choreographer's use of the fine arts, history, literature, science, and other disciplines in its creation (3.5) (FA 4)	

I.B Dance - Criticism/Analysis

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know at least three choreographers from world dance history who have used at least one choreographic form listed in these standards, and be familiar with at least one dance by each choreographer. (FA 2, 4)	a. analyze the style of a choreographer or cultural form, then create a dance in that style (2.5)	• Collect photographs and articles about the human body from dance, fashion, and other publications. Summarize the ways in which attitudes about the body are conveyed in these examples. • Write a review of a dance performance as if for a major publication, following accepted conventions for structure, tone, and length. • Create a list of skills a dancer might ideally possess, and cross-reference against a list of contemporary occupations and the skills they require. Draw conclusions. • Explain and list what are the major considerations a choreographer makes when creating a dance. • Write an essay that compares content/craft of the choreographers work. Discuss the methodology the choreographer used and why or why not they were successful. • Create two dances. The first is where the function (content) will follow form (craft). The second is where form will follow function.
2. Know how dance and dancers are portrayed in contemporary media. (FA 2, 4)	a. analyze historical and cultural images of the body in dance and compare these to images of the body in contemporary media (2.4) (FA 5)	
3. Know advanced dance composition terms such as motif, theme and variations, palindrome, chance, structured improvisation, form and function, and stream of consciousness. (FA 2)	a. create a dance and revise it over time, articulating the reasons for the artistic decisions and what was lost and gained by those decisions (4.1) (FA 3)	
4. Know commonalties and differences between dance and other disciplines with regard to fundamental concepts such as materials, elements, and ways of communicating meaning. (FA 2, 4)	a. establish a set of aesthetic criteria and apply it in evaluating their own work and that of others (4.1) (FA 3) b. discuss how skills developed in dance are applicable to a variety of careers outside of the dance world (4.8)	

(Aesthetics Strand)

Defining Elements

Philosophies of Dance
Meaning and Communication in Dance
Making Choices Based on Aesthetic Preferences

K-12 Content Overview

All human societies communicate through dance to some degree, and learning this "language" of movement is an important part of everyone's basic education. It involves learning to see through the eyes of the dancer and choreographer, to answer the question "why" as it relates to dance-making and dance performance.

Students also need to learn the many ways in which movement can hold meaning, how dance differs from other movement activities, and how dance has communicated and preserved cultural values and traditions over the millennia. We all make aesthetic decisions every day, choosing the clothing we wear, the ways we decorate our living spaces, how we present ourselves to society, and even how we decide to lead our lives. Constructing and answering aesthetic questions prepare students for the challenges they will face as well as the opportunities they will have in the complex life of the future.

I.C Dance - Aesthetics

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know that dance is different from other forms of human movement (such as sports and everyday gestures). (FA 3)	a. present original dances to peers and discuss their meanings with competence and confidence (2.1)	• Write or choose a poem that expresses an idea or emotion, then create a short dance that expresses the same idea. Perform the dance for the class, and have the class respond with their own reactions.
2. Recognize aesthetic or intuitive choices made by themselves, their peers and professional choreographers in creating dance works. (FA 3)	a. take an active role in a class discussion about interpretations of and reactions to a dance (1.5) (FA 3)	• View a short abstract dance on film or videotape, then write a brief story that might explain the choreographer's original idea or motive for making the dance. • Ask the students to make a dance based on a particular design idea, such as straight lines compared to curved lines or percussive energy compared to sustained energy. • Take a task or movement used every day and apply elements of dance to transform it into a dance. For example create a "basketball dance" or a "brushing your teeth dance." Discuss why the students made the choices they did.

I.C Dance - Aesthetics

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	
1. Know the definition of aesthetics and the basic aesthetic criteria that humans use to establish their preferences for the arts. (FA 3)	a. establish one's own aesthetic criteria centered on preferences for choices one makes when creating dance (4.1)	• Make a list of personal preferences for the types of dance one enjoys, with short statements of reactions or impressions for each. • Choose a dance viewed live, on videotape, or on film. Propose an alternative costume design for the dance, and suggest ways in which the new design might change the meaning or effect of that dance.
2. Know the differences between pedestrian and dance movement. (FA 3)	a. effectively demonstrate the difference between pantomiming and abstracting a gesture (3.5) (FA 4)	• Identify several concrete differences between mime and dance.
3. Know different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance. (FA 3)	a. demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance (2.4)	• Have the students make a dance about something they feel is beautiful, truthful, or right.
	b. create a dance that successfully communicates a topic of personal significance (2.5) (FA 1)	• Make a dance to a particular piece of music. Then change the music and note and comment on the effect the change had on the dance. For example a classical composition is substituted with a popular rap song.

I.C Dance - Aesthetics

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know how personal experience influences the interpretation of a dance. (FA 3)	a. reflect upon their own progress and personal growth during their study of dance (3.3) b. compare and contrast how meaning is communicated in an example of one's own choreographic work and a work by another student (2.3)	• Write an essay examining the ways in which meaning is communicated in the works of a professional choreographer. • View a dance by a classmate and then create another dance that answers, extends, or comments on the original in some way.
2. Know several ways in which an artist's personal preconceptions and social or economical pressures can affect the creation of a dance. (FA 3)	a. create a dance that effectively communicates a contemporary social theme (2.5) (FA 1) b. accurately describe how a choreographer manipulates and develops the basic movement content in a dance (3.1)	• Create a time line of one's own progress in learning about dance, from earliest memories to the present time, and add it to the student portfolio. • Show a number of different dances to the students, then ask the students to describe each dance with both a single written sentence and a short (30 to 60 seconds) movement phrase.
3. Know that a dance creates and conveys meaning by considering the dance from a variety of perspectives. (FA 3, 4)	a. formulate and answer critical questions such as What is it that makes a particular dance, that dance? How much can one change a dance before it becomes a different dance? (3.1) b. formulate and answer questions about how movement choices communicates abstract ideas in dance (2.4)	• Create a movement sequence (1 to 2 minutes). Allow another student to create a variation based on the first student's original material. • Create a dance based on a single idea. Decide how with movement the dancer will communicate the essence of that idea.

I.D Dance

(Product/Performance Strand)

Defining Elements

Contemporary Dance Techniques
Anatomy and Physiology
Proper Development and Care of the Body
Dance Production and Performance
Theatre and Multimedia Technology

K-12 Content Overview

Dance is first and foremost movement. However, what makes it different from movement is that dance is movement done with awareness. Developing this basic awareness (first stage of learning to dance) is mastering the dancer's instrument: the body. Dance students learn physical skills as well as the language describing those skills. Students must also understand the elements of dance as the dancer's "toolbox." They learn how to move safely and with awareness of the complex marvels of the human body. Finally, they must gain experiences in performing dance, which involves yet another set of skills and vocabulary. The sequence and timing of the introduction of each of these skills are of critical importance to developing young bodies and young minds.

A physical understanding of movement skills and elements also greatly enhances our appreciation of dance as an art form, as well as our enjoyment of athletic events. All students benefit from learning how to control their bodies and their personal space, especially when relating to a group or shared community space. This results in increased self-confidence and improved behavior in group settings.

All dancers must have at least a basic understanding of choreography in order to intelligently and effectively carry out a choreographer's wishes as well as to create their own dance works. Knowing how to construct dances also provides students with a greater awareness of patterns, forms and structures in all disciplines. Dance-making develops problem-solving, cooperation, and communication skills as well.

By its nature, dance is an interdisciplinary activity. Most dance uses music, costumes, scenery, and lighting, whether its purpose is ritual, social, or theatrical. Moreover, in searching for subjects about which to dance, students encounter engrossing ideas in other academic areas as well. Cycles and patterns in the life sciences, poetry and imagery in language, rhythms and relationships in mathematics, and geography and genealogy in social studies can all serve as a rich feeding ground for the young choreographer's imagination.

Aside from the obvious careers of performer, choreographer, or teacher, related careers in the dance field include production, arts management, marketing and public relations, fund raising, physical therapy, nutrition and diet counseling, set and costume design, writing (history and criticism), dance notation, and dance video and archiving.

I.D Dance - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know the terms and tools that make up the basic language of choreographers, such as choreography, improvisation, mirroring, leading and following, and basic stage directions. (FA 1)	a. attentively observe and accurately describe the action (such as skip, gallop) and movement elements (such as level, directions) in a brief movement study (2.1) b. demonstrate kinesthetic awareness, concentration, and focus in performing movement skills (1.6) (FA 2)	• Work with a partner to demonstrate symmetrical and asymmetrical mirrored shapes. • Travel across the room in a group without touching any other member of the group. • Demonstrate understanding of spatial pathways by observing and correctly retracing a pathway in the room created by another class member. • Make a list of various types of dance wear (shoes, leotards, tights, skirts, etc.) and write simple instructions for proper care and wear for each. • Create a simple dance that relates to a particular idea or theme, such as plants, seasons, animals. • Make a list of foods that provide lots of energy for the body. Conversely, make a list of foods that do not provide lots of energy for the body. • Imitate or copy shapes created by the teacher and/or students. • Demonstrate proper warm-up stretches and have the students model back the stretches using proper alignment and form.
2. Know the basic terminology of technique classes: personal space, energy, balance action, elevation, levels, locomotor, and nonlocomotor movement. (FA 1)	a. accurately demonstrate nonlocomotor/axial movements such as bend, twist, stretch, swing (1.6) b. create shapes at low, middle, and high levels (2.5) c. demonstrate the ability to define and maintain personal space (1.6)	
3. Know healthy practices (such as nutrition and good safety habits) enhance their ability to dance. (FA 1)	a. demonstrate correct hygiene and care and wear of dance clothing (1.10) (FA 1)	

I.D Dance - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	
1. Know the movement terminology such as alignment, balance, initiation, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery, projection, and focus. (FA 1)	a. identify and clearly demonstrate a range of expressive movement qualities (2.1) (FA 5) b. demonstrate accurately memorization and reproduction of movement sequences (1.5)	• Act as the videographer to record a dance created and performed by a classmate. • Invent an imaginary dance company and create a budget to list its expenses for a year by category or type. • Learn a 2- to 3-minute solo from a major dance work and perform it for the class. • List and explain a step-by-step instructions in the proper care of an injury. • List common dance injuries and their causes and prevention.
2. Know strategies to prevent dance injuries. (FA 1)	a. demonstrate correct warm-up technique in class and independently (2.2) (FA 2) b. demonstrate increasing kinesthetic awareness, concentration, and focus in performing movement skills (2.5)	

I.D Dance - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know the choreographic definition of terms such as contrast, transition, reordering, dynamics, positive and negative space, complementary designs. (FA 1)	a. choreograph a dance for two or more dancers with coherence and aesthetic unity, demonstrating an understanding of choreographic principles, processes and structures (2.5)	• Teach one complete dance technique class to other students, paying attention to level of difficulty, structure, and clarity of instructions. • Accurately transfer a spatial pattern from a visual stimulus such as a painting or sculpture to the kinesthetic by creating a short movement study based upon the art work. • Participate in an on-line discussion or newsgroup thread about dance on the Internet or using a major on-line service such as CompuServe or America On-line. • Prepare a short solo (learned or invented) and a resume for use in a dance or musical theatre audition. • Draft a lighting plot for one's own dance, using accepted theatrical notation and conventions. • Teach a warm-up demonstrating proper technique, sequencing, and clarity. • Create a "human map" that show how and why dance exercises the body and mind. • Design an evaluation form that includes essential aspects of dance technique. Use this form to do a self-evaluation. • Bring in a guest speaker who is a recovering substance abuser and let him/her share his/her story and the consequences of their abuse.
2. Know the basic terminology of at least one type of dance chosen from world cultures, such as ballet, jazz, modern, or flamenco dance. (FA 1)	a. accurately identify and demonstrate basic dance steps, position, and patterns for dances from at least one tradition (such as ballet, folk, Ghanaian, Middle Eastern, or Modern dance) (1.9) (FA 5) b. perform technical skills with artistic expression, demonstrating basic levels of clarity, musicality, rhythmic acuity, projection, and stylistic nuance (2.1) c. use improvisation to generate movement for choreography (2.5)	
3. Know alternative fitness and warm-up methods, such as yoga, t'ai-chi, aerobics, weight training, and others. (FA 1)	a. discuss ways in which dance training can benefit all human beings, regardless of their interest in pursuing a career in dance (4.7)	
4. Know the basic outline of a dance technique class, including technical elements, sequence, and terminology as well as the structure elements of warm-up, floor work, centre work, and phrases/combinations. (FA 1)	a. refine technique through self-evaluation and correction (3.1) (FA 1)	

I.D Dance - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
5. Know the effects of health choices such as diet, exercise and drug use on the body. (FA 1)	a. be able to write an essay or deliver a lecture on the effects of steroid use on the human body in both the short and long periods of time (3.2) (FA 3)	• Visit an up-to-date theater facility and watch how a technical rehearsal is conducted. • Have a local multimedia artist share examples of his/her work and then attend one of their performances. • Create a sample budget for an imaginary tour. This tour last two weeks and all expenses and income need to be accounted for. • Design costumes for an established or recently created dance work. • Attend a lecture by a physical therapist explaining the proper care and rehabilitation of sports injuries. • Create a five-minute dance that is based on a current event and includes costumes and lighting design.
6. Know appropriate uses of the technology available to assist the choreographer in the modern world, including video, computers, audio, lighting, lasers, and others. (FA 1)	a. demonstrate a basic familiarity with the theater environment, including backstage behavior, basic lighting and sound functions, and the names of the parts of the theater (1.9) b. use appropriate computer software to create sample dance organization budgets (2.7)	
7. Know how to properly care and heal, minor to major, dance injuries. (FA1)	a. assess the severity of an injury and take proper steps to minimize further injury (3.4)	
8. Know related career field options. (FA 1)	a. demonstrate basic skills pertinent to the lighting, costumes, sets, and administration of dance (2.1) (FA 2)	

II.A Music

(History Strand)

Defining Elements

Exemplary works, Composers, and Performers of Historical Significance
National and Ethnic Influences on Musical Styles
Social Functions of Music

K-12 Content Overview

The history of music can be divided into specific areas, reflected by specific exemplary composers and performers and examples of works they produced that represent major styles of music. These composers, performers, and works were influenced by, and in turn, had influence upon the socioeconomic, national, ethnic, religious, and philosophical perspective of the culture in which they lived. Students should develop an appreciation for these musicians, their products, and their relationships to the culture, sequentially throughout the different grade levels.

II.A Music - History

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know some musical works and artists that are representative of classical and popular styles, world cultures, various time periods (for example, the "Messiah", 18th century; Stephen Foster, "Oh Susanna", 19th century; Ravi Shankar, Indian sitar player, 20th century). (FA 5)	a. group a selection of aural examples of music into broad categories such as classical or popular, Western or non-Western, and contemporary or historical (1.9; 2.4) (FA 5)	• Learn and perform several different folk dances, accompanied by a variety of songs from the United States and other countries. • Read about famous composers and give an oral report to the class about their careers and life in their country and time period. • Visit a local record store to investigate how music recordings are categorized and who some of the composers or performers are in several different categories. • Plan a birthday party for one of our country's presidents, and select several songs that would be appropriate to sing at the party.
2. Know a variety of songs from the United States and other nations. (FA 5)	a. recognize a selected sampling of patriotic and folk songs that are representative of Missouri, the United States, and other countries such as, the "Missouri Waltz", "America the Beautiful", "Oh Canada", and "La Cucaracha" (1.5) (FA 5)	
3. Know that music serves a variety of functions. (FA 5)	a. describe how music can function for different purposes such as sacred or secular, work songs, folk songs, art music, or popular music (2.4; 3.5) (FA5)	

II.A Music - History

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	
1. Know a sampling of musical works and artists representative of the various styles in Western music, both contemporary and historical, and a basic sampling of musical styles from non-Western cultures (for example: Renaissance, Palestina, "Missa Papae Marcelli"; Baroque, J.S. Bach, "Little Fugue in G Minor": Contemporary, Aaron Copland, "Fanfare for the Common Man"; American Musical Theatre, Leonard Bernstein, "West Side Story"; Caribbean, Steel Drum music; or Javanese, Gamelan). (FA 5)	a. identify the titles and composers of selected aural examples and classify them according to appropriate style and/or historical period (1.6; 2.4; 4.1) (FA 3)	• Watch a film, then discuss the music used to accompany the action/animation. Learn who the composers were and decide why the music fits the actions in the film. • Listen to several representative works and discuss how composers were influenced by the popular music of their day. • Read about several different rock performers and find recorded examples that show how their different ethnic backgrounds influenced their styles. • Select several pieces of music that would be appropriate for different social activities.
2. Know the national influences in a representative body of musical works from the United States and other nations such as George Gershwin's "Porgy and Bess", Charles Ives's "Variation on America" or "New England Triptych", Jean Sibelius's "Finlandia", or Hector Villa-Lobos's "Bachianas". (FA 5)	a. distinguish the national influences on a selected group of musical works, composers, or performers (1.9; 2.4; 3.3) (FA 5)	

II.A Music - History

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
3. Know a broad variety of musical works, composers, and performers that have been influenced by ethnic cultures in Missouri, the United States and around the world (such as, Scott Joplin, ragtime; Bela Bartok, Hungarian folk styles; Igor Stravinsky, Russian peasant music; and Count Basie, Kansas City jazz). (FA 5)	a. describe how a selected group of composers, performers, and/or musical works have been affected by different ethnic influences (1.6; 4.1) (FA 5)	
4. Know how music serves a variety of functions in society. (FA 5)	a. Select music that is appropriate for several different functions in the community such as weddings, funerals, parades, or different school functions (1.5; 3.8) (FA 5)	

II.A Music - History

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know the elements of and the techniques used to create and perform musical works that represent contemporary and historical Western and non-Western styles, and know exemplary composers and performers of these styles. (FA 5)	a. compare selected musical works, composers, or performers by indicating musical elements and techniques used in the works or by the composers or performers that categorize them by style or historical context (1.6; 3.1) (FA 2)	• Listen to the first movements of several symphony's while reading the musical scores. Discuss how the instrumentation and styles differ. • Prepare a performance of two pieces for band written by composers from different countries, and write the program notes for the works describing how national influences affected their musical style. • Attend a concert with your class and then write a report on the background of one of the composers represented at the concert. • Contact several international students via the Internet and exchange current likes and dislikes of styles of music. Report to the class on their choice. • Create a series of posters that reflect a time line of American popular music styles from 1776 to the present.
2. Know how national influences are affected in various forms of music, modes of performance, and individual composers and performers, both contemporary and historical. (FA 5)	a. describe how national influences, throughout history, affect various musical works, composers, and performers (2.4; 4.1) (FA 5)	
3. Know the similar and contrasting elements and techniques used to express ethnic influences in musical works by composers and performers in the United States and in other world cultures. (FA 5)	a. compare musical works, composers, or performers of different ethnic influences by distinguishing the similar and different musical elements and techniques utilized (1.5; 2.4) (FA 3)	
4. Know how the various functions of music have developed throughout history and in different social climates. (FA 5)	a. trace the historical development of several musical works conceived to perform a specific function (1.2; 2.1) (FA 5)	

(Criticism/Analysis Strand)

Defining Elements

Properties of Sound
Characteristics of Melody
Characteristics of Harmony
Characteristics of Rhythm
Various Textures and Forms
Traditional Audience Behaviors in Selected Settings

K-12 Content Overview

Active, informed music listening allows one to understand the processes used in music performance and music composition and the rules of music theory. Consequently, students are equipped to make informed critical judgments of quality. When listening/ critiquing skills are acquired by students, they can identify (a) characteristics which can be appreciated in their present state and (b) characteristics which need to be altered or replaced. By developing a proper vocabulary of music and learning to apply it appropriately to aural and visual examples, students learn an advanced level of information processing. By understanding what they are seeing and/or hearing from others they can respond thoughtfully to those ideas and understand how other composers and performers have solved problems encountered in music.

II.B Music - Criticism/Analysis

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know that music consists of several elements (e.g., timbre, harmony, melody, rhythm, form, instrumentation). (FA 2)	a. demonstrate that these components are essential in describing and understanding music (1.9) (FA 3) b. demonstrate that body movement can be used to reflect and enhance the effect of selected musical components (2.5)	• Whenever the music changes meter, students will alter their movement patterns from double to triple step patterns. • Whenever the dynamic level changes, students will alter their body position to occupy different amounts of space (e.g., soft = small space, loud = large space).
2. Know that melody can be described with reference to its placement (high/low) and its movement (direction, conjunctness), that tempo can be perceived as consistent or changing, fast or slow, and that instruments and voices can be combined to create different textures and timbres and harmonic combinations. (FA 2)	a. identify salient characteristics of melody when presented aurally and visually (e.g., high/low, melodic direction) (1.6)	• Students will label presented melodies as ascending or descending. • Students will describe presented pieces as steady tempo, accelerating tempo, or retarding tempo. • Students will listen to a jazz improvisation piece and describe when the appropriate time would be to respond (after each solo section).
3. Know that music elements have different levels of importance and complexity in various types of music, that similarly, listener responses as audience members may vary in different settings. (FA 2)	a. describe the elements of audience etiquette for various settings (4.3)	
4. Know that the size of traditional acoustic instruments, often determines the pitch range. (FA 2)	a. select from like instrument families (e.g., violin, viola, cello, and double bass or soprano, alto, tenor, and baritone saxophone) the instruments which would have high, medium, or low ranges (1.2)	

II.B Music - Criticism/Analysis

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	
1. Know that traditional acoustic instruments depend on their shape, material, overtone series, and mode of creating vibration to produce unique timbres. (FA 2)	a. identify relationships between materials used to construct and play instruments (e.g., wood, metal, plastic) and the sound created (2.3)	- As the teacher plays various pieces, students recognize/label them as orchestra, choir, band, string quartet, etc. - Students will be given music scores and asked to label them by observing the instrumental/vocal parts as SATB, woodwind quintet, etc.
2. Know that while many combinations of musical elements are possible specific groupings have evolved. (FA 2)	a. recognize the sounds of ensembles and instrument combinations (1.9) b. identify textures both aurally and visually (1.9)	- Students will hear various textures of pieces presented aurally and label them as solo (monophony), multiple independent parts (polyphony) or multiple parts moving together (homophony).
3. Know that melodies can be described using objective terms (e.g., internal size and type, range) and more subjective concepts (e.g., intonation). (FA 2)	a. expand the repertoire of melodic concepts identified aurally and visually (e.g., intonation judgments, identifying specific melodic intervals)	- Students will listen to melodies while watching printed scores and identify where they differ. - Students will listen to pitches and intervals played twice and identify whether the second playing is the same (in tune), higher (sharp), or lower (flat) then the first playing.
4. Know that implied rules exist for audience behaviors and differ according to the setting (a piano recital vs. a jazz concert). (FA 2)	a. practice audience etiquette in selected settings (4.3) (FA 5)	- Attend a school orchestra concert and differentiate between multimovement pieces by one composer versus single movement pieces by several composers and respond (applaud) at the appropriate time.

II. B Music - Criticism/Analysis

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know that as common practices are established in music, composers and performers move beyond them to continually surprise and challenge the listener. Examples would include changing and irregular meters, modulation, irregular modulation and atonality. These elements as well as harmonic dissonance and unusual timbre create the tension and release patterns which give music its vitality. (FA 2)	a. discuss the elements contributing to expression in examples of music presented in aural and written form (2.4) b. further expand knowledge of forms in order to identify more complex forms (1.6) (FA 4)	• While listening to pieces of music, identify a spot which creates tension. Using proper vocabulary, describe the harmonic, melodic, rhythmic, and/or timbrel elements creating the tension and how the tension is resolved. • Listen to a theme and variations. Identify the original theme and the types of alterations (melodic, rhythmic, harmonic) used to create the variation.
2. Know that new instruments (e.g., synthesizers) allow users to develop new waveforms and envelopes to create unusual timbres. (FA 2)	a. identify scientific characteristics (acoustic properties) of sound (1.10)	• Students will use a synthesizer to playback/create different waveforms (sine wave= fundamental only), and aurally discriminate between simple waveforms (e.g., sine wave, flute) vs. complex waveforms (e.g., sawtooth wave, oboe).
3. Know that different cultural events have different functions and consequently different audience expectations allowing audience members to know how and why to react. (FA 2)	a. contrast/compare the reasons for different audience behavior in various settings (4.1) (FA 5)	• Describe various settings where music is used (weddings, funerals, sports events, concerts), the type of reaction to the music in each setting, and why selected reactions would be appropriate/ inappropriate.

II.C Music

(Aesthetics Strand)

Defining Elements

Using Expressive Elements in Personal Compositions and Performances
Aurally and Visually Recognize Expressive Elements in Music of Others
Incorporating Knowledge of Expressive Elements of Music when Selecting Listening Materials

K-12 Content Overview

A heightened aesthetic awareness can be achieved by allowing students to create their own products and also by interacting with quality art products of others. Through practice with expressive elements, students have a chance to create and refine their own performances, improvisations and compositions. This process develops a heightened sense of awareness of quality which subsequently allows students to analyze and evaluate aesthetic qualities of objects in their environment.

II.C Music - Aesthetics

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know that an aesthetic response to a piece of music consists of an immediate emotional reaction and an intellectual one based on the student's knowledge of expressive musical elements such as harmony, traditional instrumentation, and intonation. (FA 3)	a. identify musical elements used for expression in music (1.5; 2.4) (FA 2, 3)	• Students will select a piece which they feel is expressive and will play a recording of it for fellow students. Students will divide into groups and select 3 aspects of the music which they think determine the piece's expressive quality.
2. Know that the elements of music can also be altered when performing to create a heightened aesthetic effect. (FA 3)	a. manipulate expressive qualities of music in various performances and compositional settings (2.5)	• Students will play or sing a piece, suggest elements that could be altered to make it more expressive (dynamics, tempo variations, etc.) and incorporate these aspects into their playing or singing when they repeat the piece.

II.C Music - Aesthetics

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	
1. Know that quality in music may be determined by analyzing pieces for well crafted and creative uses of expressive elements such as harmony, melody, rhythm, form, and performance practice. (FA 3)	a. continue to develop knowledge of elements used by composers to create expressiveness in music (1.5; 2.4) (FA 2) b. apply evaluative criteria to select pieces to explain personal reactions to that music. (4.1; 4.4) (FA 3)	• Students will rate an aurally presented piece on a scale of 1 (poor) to 10 (highest). They will then select one aspect of the piece which they feel is of particularly high or low quality and analyze it in depth for expressive elements using both the recording and a musical score. For example, if they feel that melody is an interesting quality of the music, they would analyze it for characteristics such as repetition, range articulation, and dynamic inflection. • Students will divide into groups and each group will be given the same piece of music and a musical element to study in that music. For example, one group will study dynamics, one group will study instrumentation changes, and so forth. Students will report back to the class regarding how often change occurs, if the changes are used in any type of systematic/patterned manner, and how the changes affect the character of the piece.
2. Know that expressive elements can be applied in appropriate places to students' performances, compositions, and improvisations. (FA 3)	a. identify and apply expressive elements where appropriate to students' musical products (3.2; 3.3)	

II.C Music - Aesthetics

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know how to compare pieces from their own environment and use technology and analysis techniques to justify why selected pieces are worthy of attention. These analyses should include the expressive qualities of the pieces. (FA 3)	a. select music from a variety of styles found in daily life and use music vocabulary to document reasons for listening choices (1.10)	• Students will record one of their own performances and will be given rating sheets to critique their own playing. This sheet will be similar to those used by judges at high school music festivals outlining music qualities such as dynamic inflection, rhythmic accuracy, intonation, and so forth. Students will be given the project of reviewing themselves, rating themselves, justifying why they gave a certain score, and submitting a second recording which they feel is superior to the first.
2. Know how to critique their own playing and composing for presence or lack of aesthetic components and alter the performance in subsequent presentations to enhance the quality of the pieces. (FA 3)	a. select and defend expressive ways of producing music in personal performances and compositions (2.4)	• Students will be given a project where they are asked to critique at least one piece on every recording (CD, tape, or album) they own. In addition to rating the quality of the piece (using proper vocabulary), they will be asked to justify why they purchased the recording, if they would buy it again if they could go back in time, and if they think they will enjoy that piece 5 years in the future.

II.D Music

(Product/Performance Strand)

Defining Elements

Singing or Playing an Instrument
Reading and Writing Music
Creating and Interpreting Music

K-12 Content Overview

The study of music performance can give students a lifetime of satisfying experiences. The active production of music provides students with a valuable and uniquely individual method for expressing themselves and communicating with the world around them. Students may choose participation in community ensembles, amateur groups, church choirs, or simply as a fulfilling pastime at home. Those who choose music as a career such as performance, teaching, conducting, recording, composition, music therapy, business, and instrumental construction and maintenance will have benefited greatly from a solid educational foundation in music. Through singing or playing an instrument, students develop individual and group problem-solving skills which are interdisciplinary translating to all areas of life. Technical understanding of the elements of proper vocal (posture, breath control, diction) and/or instrumental (posture, breath control, bow, stick, or embouchure control, articulation) sound production are elementary to and enhance the quality of musical performance.

Most printed music incorporates standard notation symbols and traditional terminology. Recognizing and interpreting standard notation symbols for pitch and rhythm enable students to perform, read, write, and create music independently and in ensemble for a lifetime. Recognizing dynamics, articulation, tempo, and expression as well as identifying individual parts in a vocal and/or instrumental score enables students to perform increasingly difficult music.

Manipulating the elements of vocal or instrumental sound production and musical notation allows students to create or improvise music. The process of creating or improvising music is enhanced by the study of nonstandard notation and nontraditional sound sources used by 20th century composers. This expands the students' ability to reflect individual and personal music expression.

II.D Music - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know that musical sound is dependent on the accurate reproduction of pitch and rhythm. (FA 1)	a. sing independently on pitch and in rhythm simple rounds, partner songs, ostinato patterns, descants, and 2-part songs learned by rote (1.6; 2.1; 2.5; 3.4; 4.6) (FA 1, 2) b. echo short rhythms and melodic patterns using a variety of sounds such as body percussion, rhythm instruments, and voice (1.5; 1.6; 2.5; 3.4; 4.6) (FA 2)	• Perform songs learned by rote with accurate pitch and rhythm. • Perform partner songs and 2-part songs learned by rote mastering each song/part separately, then combine. Interchange singing both songs/parts. • Sing the melody of simple rounds learned by rote, then perform as a round. • Analyze the notation of a simple melody using solfege, note names, or scale degree numbers then perform.
2. Know that music is expressed in standard notation symbols and traditional terminology referring to dynamics, articulation, and tempo. (FA 1)	a. sing simple melodies using a system such as syllables, numbers, or letters to read pitch notation in the treble clef in major keys (1.6; 1.8; 2.5; 3.1; 3.4; 3.7) (FA 2) b. read simple rhythms from rhythm syllables and/or standard notation and play or sing with a steady beat (1.6; 1.8; 2.2; 2.5; 3.1; 3.4; 3.7) (FA 2) c. use graphic notation and/or standard symbols to notate meter, pitch, rhythm, and dynamics in simple patterns (1.6; 1.8; 2.2; 3.1; 3.4; 3.7) (FA 2)	• Analyze the notation of familiar songs replacing the words with solfege, note names, or scale degree numbers. • Analyze simple rhythms using "ta, ti-ti" or division of the beat and perform using chanting, body percussion or rhythm instruments. • Identify and draw the treble clef correctly on the staff. • Identify and draw note and rest values correctly on the staff. • Identify the names of notes on the staff in treble clef using mnemonics (**Every Good Boy Does Fine**) or the music alphabet.
3. Know that manipulating pitch, rhythm, dynamics, and tempo affects the creation and interpretation of music. (FA 1)	a. create simple melodies as a response ("answer") to a musical question using variations in dynamics and tempo in the interpretation (1.6; 1.8; 2.2; 2.5; 3.4; 3.7; 4.6) (FA 1, 2) b. improvise simple rhythmic variations and simple melodic embellishments on familiar melodies (1.6; 1.8; 2.2; 2.5; 3.4; 3.7) (FA 1)	• Create different rhythm patterns by replacing notes and rests with equivalent values in given meters. • Change the rhythm and add melodic notes to embellish a familiar melody and discuss the effects. • Create a response ("answer") to a musical question. Change the response using dynamics and/or tempo and analyze the effects.

II.D Music - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	
1. Know that the elements of proper vocal/sound production (posture, breath control, diction) and/or instrumental sound production (posture, breath control, bow, stick, or embouchure control, articulation) affect the quality of musical performance. (FA 1)	a. sing or play an instrument in small and large ensembles with technical accuracy and expression through proper sound production (1.5; 1.6; 2.2; 2.5; 2.6; 3.4; 4.6) (FA 1, 2)	• Sing or play an instrument with proper posture and analyze the effects to the health and sound production of the performer. • Sing or play in sections (S, A, B, or trumpet, clarinet, cello, etc.) and combinations of sections and discuss their relationship(s).
2. Know that vocal/instrumental music scores are written in individual voice/instrument parts. (FA 1)	a. sing and/or play music written in 3 or more parts (1.6; 2.1; 2.2; 2.5; 2.6; 3.4; 4.6) (FA 2)	• Analyze proper vowel and consonant production using vocal exercises and apply to class literature. • Analyze proper articulation using instrumental exercises and apply to class literature.
3. Know that accurate interpretation of complex standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression provides access to increasingly difficult music. (FA 1)	a. sing or play at sight simple rhythms and melodies with skips based on intervals in the major scale (1.6; 1.8; 2.2; 2.5; 3.1; 3.4; 3.7) (FA 2, 3) b. notate given rhythmic and melodic variations for given pentatonic melodies and melodies in major keys (1.6; 1.8; 2.2; 2.5; 3.1; 3.4; 3.7; 4.6) (FA 2, 3)	• Analyze video/audio recordings of group performances and rehearsals for positive and negative results in accurate pitch and rhythm, tone quality, balance, phrasing, diction/articulation, dynamics, tempo, visual effect, and overall musicality. • Sing or play in small groups with one person on a part.
4. Know that both traditional (standard) and nontraditional (20th century or their own invention) notation apply to the creation and improvisation of music. (FA 1)	a. sing or play simple melodic embellishments and rhythmic variations for given pentatonic melodies and melodies in major keys (1.6; 1.8; 2.1; 2.2; 3.4; 3.7; 4.6) (FA 2, 3)	• Sing simple melodies and rhythms at sight using solfege, note names, or scale degree numbers. • Analyze the effect(s) of varying phrasing, diction/articulation, dynamics, tempo, and balance on the overall performance. • Using standard notation, create variations on given melodies and analyze the effect on the final product.

II.D Music - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
5. Know that both traditional (voice and instruments) and nontraditional (environmental sounds, household items such as pots and pans, hardware, etc.) apply to the creation and improvisation of music. (FA 1)	a. Create sound collages (a collection of sounds assembled from multiple sources such as voice, instruments, environmental sounds, and created sounds), using traditional and/or nontraditional notation and instrumentation. (1.5; 1.6; 1.8; 1.10; 2.1; 2.2; 2.5; 2.8; 3.4; 3.7; 4.6) (FA 1, 2, 3)	• Using traditional and/or nontraditional (20th century) notation, create sound collages which are student-performed and student-analyzed for content and effect.

II.D Music - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know that the elements of proper vocal/sound production (posture, breath control, diction) and/or instrumental sound production (posture, breath control, bow, stick, or embouchure control, articulation) affect the quality of musical performance. (FA 1)	a. demonstrate continuing technical development of vocal or instrumental proficiency when singing or playing an instrument, alone and in small and large ensembles, accurately and independently, with expression and technical accuracy (1.5; 1.6; 2.2; 2.5; 3.7; 4.6) (FA 1, 2, 3)	• Sing or play an instrument with proper posture and analyze the effects to the health and sound production of the performer. • Sing or play increasingly longer phrases or exercises to increase breath control. • Sing or play in sections (S, A, T, B, or trumpet, clarinet, cello, etc.) and combinations of sections and analyze their relationship in the literature. • Analyze proper vowel and consonant production using vocal exercises and apply to class literature. • Analyze proper articulation using instrumental exercises and apply to class literature. • Analyze video/audio recordings of group rehearsals and performances for positive and negative results in accurate pitch and rhythm, tone quality, balance, phrasing, diction/articulation, dynamics, tempo, visual effects, and over-all musicianship. • Sing or play in small groups with one person on a part. • Sing increasingly complex melodies and rhythms at sight using solfege, note names, or scale degree numbers. • Play increasingly complex melodies and rhythms at sight using correct fingering and articulation. • Analyze the effect(s) of varying phrasing, diction/articulation, dynamics, tempo, and balance on the over-all performance of class literature.
2. Know that vocal/instrumental music scores are written in individual voice/instrument parts. (FA 1)	a. sing and/or play music written in 4 or more parts (1.6; 2.2; 2.5; 4.6) (FA 1, 2, 3)	
3. Know that accurate interpretation of complex standard notation symbols for pitch, rhythm, dynamics, tempo, diction/articulation, and expression provides access to increasingly difficult music. (FA 1)	a. read and perform individual parts in a vocal or instrumental ensemble from increasingly complex musical scores (1.6; 2.2; 2.5; 3.4; 4.6) (FA 1, 2, 3)	
4. Know that both traditional (standard) and nontraditional (20th century or their own invention) notation apply to the creation and improvisation of music. (FA 1)	a. improvise on a familiar tune using a chosen performance medium (1.6; 1.8; 2.2; 2.5; 3.1; 3.4; 3.7; 4.6) (FA 1, 2, 3) b. improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major key signatures using a chosen medium (1.5; 1.6; 2.2; 2.5; 3.4; 3,7; 4.6) (FA 1, 2, 3) c. utilize diverse traditional, nontraditional, and/or electronic sound sources to improvise or compose (1.5; 1.6; 1.8; 2.2; 2.5; 3.4; 3.7) (FA 1, 2, 3)	

II.D Music-Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
5. Know that both traditional (voice and instruments) and nontraditional (environmental sounds, household items such as pots and pans, hardware, etc.) apply to the creation and improvisation of music. (FA 1)	a. compose alterations and variations in existing notation and/or notation of their own invention for traditional and nontraditional sound sources (1.6; 1.8; 2.2; 2.5; 3.4; 3.7) (FA 1, 2, 3)	• Change the instrumentation/sound source in an original work and analyze the effects.

III.A Theatre

(History Strand)

Defining Elements

Multicultural Concepts
Dramatic and Literary Genres
Theatre Conventions
Roles for Theatre

K-12 Content Overview

History involves the study of historical and cultural settings for the arts, including socioeconomic, political, ethnic, religious and philosophical considerations. Significant works and artists from the past and present are recognized. Comprehension of how and why different cultures produce different arts is a vital tool for all students. Students should communicate knowledge about the role of the arts in differing cultures. Students should develop an understanding of culture and ethnic diversity.

III.A Theatre - History

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know how to find information to support classroom dramatizations. (FA 5)	a. identify and compare similar characters and situations in stories and dramas from and about various cultures, illustrate with classroom dramatizations and discuss how theatre reflects life (1.2) (FA 4) b. communicate information to peers about people, events, time and place related to classroom dramatizations (1.8) (FA 5)	• View live productions from classroom presentations to full-scale theatrical performances to study contemporary times and places. • Study a specific performing artist, such as Meryl Streep, Kevin Costner, Bill Cosby, Sir Lawrence Olivier, Helen Hayes and share the findings through various art mediums. • Design a mini-museum within the school to study the creative efforts of other cultures. • Role-play potential scenarios to learn about cause and effect, customs and attitudes. • Prepare in the students' own dramatic way their perceptions of timely topics (environment, safety, health problems). • Research and portray a day in the life of a pilgrim, an early Roman/Greek, a slave, a Native American, etc. • Introduce Newberry and Caldecott Award-winning books (*Jumanji, Owl Moon, Polar Express, Sarah, Plain and Tall*) to give students rich background material for improvisations.
2. Know how to identify and compare various settings and reasons for creating dramas and attending theatre, film, television and electronic media productions. (FA 5)	a. understand context by recognizing the role of fine arts in daily life as a performer/ observer/ practitioner (1.10) (FA 4)	
3. Know how to document social, cultural and historical implications relating to dramatic productions. (FA 5)	a. apply relevance, implications and consequences of theatre to its social, cultural and historical context (2.4) (FA 5)	

III.A Theatre -History

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	
1. Know how to research cultural and historical differences to support improvised and scripted scenes. (FA 5)	a. describe and compare universal characters and situations in dramas from and about various cultures and historical periods (1.2) (FA 5) b. explore how theatre reflects a culture through various means, such as improvised and scripted scenes (1.8) (FA 5)	• Interview grandparents to discover the influences theatre reflect. • Create a time line with students to identify important playwrights, plays, performing artists. • Let students assume the various roles of theatrical productions, including director, choreographer, costumer, musical consultant, technician. • Introduce students to plays that give the student historical background for future studies. • Interpret historical events through various media, including oral presentations of good writings from that period. • Share printed materials which elicit different emotions, such as circus poems for happiness/ sadness, food poems for positive/negative responses, haikus for sensitivity. • Introduce Mark Twain and Coretta Scott King award-winning books for dramatizations.
2. Know how to analyze the emotional and social impact of dramatic events in their lives, in the community and in other cultures. (FA 5)	a. examine how theatre allows participants and audiences to investigate emotions and behaviors (1.10) (FA 2)	
3. Know how culture affects the content and production values of dramatic performances. (FA 5)	a. identify cultural aspects which modify the content of theatrical performances (2.4) (FA 5)	
4. Know how social concepts such as cooperation, communication, collaboration, consensus, self-esteem, risk taking, sympathy and empathy apply in theatre and daily life. (FA 5)	a. understand context by analyzing the role of theatrical endeavors in the community and in other cultures (2.1) (FA 5)	

III.A Theatre - History

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know how to evaluate and synthesize cultural and historical information to support artistic choices. (FA 5)	a. compare how similar themes are treated in drama from various cultures and historical periods (1.2) (FA 5) b. illustrate with informal performances (2.1; 2.5) (FA 2) c. discuss how theatre can reveal universal concepts (1.7) (FA 4)	• View a performance from an earlier time period. • Find specific examples of the influence of arts. • Modernize a play such as "Romeo and Juliet," "Oedipus Rex" from another time period and culture. • Study the roles of people involved in putting together a current live production. • Help students find examples of courage, misunderstanding, relationships, loyalty, honesty after viewing productions. • Study famous quotes; work into a class presentation. • Spotlight one specific performer as a class project. Use current resources, such as newspapers, entertainment magazines. • Create databases on playwrights, award-winning plays, noted performers, class research, etc. • Invite performers of differing cultures to share their backgrounds in the classroom. • Attend performances, watch televised productions from various cultures.
2. Know the emotional and social impact of dramatic events in their lives, in the community and in other cultures. (FA 5)	a. understand context by evaluating the role of theatrical endeavors in the past and in the present (1.10) (FA 5)	
3. Know and compare the lives, works and influence of representative theatrical artists in various cultures and historical periods, such as Shakespeare, Moliere, Sophocles, Ibsen, Wilde, Shaw, O'Neill. (FA 5)	a. identify and research cultural, historical, and symbolic clues in dramatic texts (2.4) (FA 5) b. evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions (3.7) (FA 2)	
4. Know the cultural and historical sources pertaining to American theatre and musical theatre. (FA 5)	a. investigate cultural and historical sources of American theatre and musical theatre (3.2) (FA 5)	
5. Know various aspects of theatre productions through classroom and out-of-classroom theatrical activities. (FA 5)	a. analyze the effect of their own cultural experiences on their dramatic work (3.3) (FA 3)	

(Criticism/Analysis Strand)

Defining Elements

Sensory Perception
Playmaking and Communication
Movement, Music or Visual Elements
Interpersonal and Communication Skills

K-12 Content Overview

The arts have both intrinsic and instrumental value; that is, they have a worth in and of themselves and can also be used to achieve a multitude of purposes (e.g., to present issues and ideas, to teach or persuade, to entertain, to design, plan and beautify). Criticism involves the development of an understanding of the qualities of an art form through an analysis of how the student communicates. The student should recognize, understand and apply the terminology or vocabulary of theatre. In order to develop criticism, young students need consistent instructional opportunities to examine a wide variety of forms. As they interact with these forms, students reflect upon and talk about their observations and feelings, thereby becoming more perceptive of critical qualities. Through these encounters, the range and amount of critical responses are increased and enriched. Students analyze and explain personal preferences. They construct meaning from classroom dramatizations and from theatre, film, television and electronic media productions. It is important to understand the elements that make "theatre" happen.

III.B Theatre - Criticism/Analysis

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know visual, aural, oral and kinetic elements in theatre, dramatic media, dance, music and visual arts. (FA 2)	a. describe various elements in dramatical presentations (3.5) (FA 2)	• Prepare a storytelling session. • After giving several examples of using pauses effectively (or any other dramatic element), have students work in small groups to experiment with that specific element. • Videotape group projects so that improvements can be verified. • Read and exhibit various expressions using one or two phrases. • Show videos of good dramatic presentations. Have students describe what they have viewed, what they liked and disliked. • Introduce specific authors, poets such as Tomie de Paolo, Eugene Field, Jack Prelutsky, Langston Hughes, Patricia McKissack, Arnold Lobel during class labs. • Prepare choral readings with the class using movements as well as vocal patterns.
2. Know how nondramatic art forms are used to express ideas and emotions in theatre. (FA 2)	a. convey personal reactions to several art forms (2.1) (FA 3)	
3. Know how ideas and emotions are expressed in theatre, dramatic media (such as film, television and electronic media) and other art forms. (FA 2)	a. compare and connect art forms by describing theatre, dramatic media (such as film, television and electronic media) and other art forms (2.7) (FA 4)	
4. Know a few preparation and evaluation criteria. (FA 2)	a. select movement, music or visual elements to enhance the mood of a classroom dramatization (2.7) (FA 1)	

III.B Theatre - Criticism/Analysis

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	• Let students select a poem to interpret. First, read aloud and alone. Add other students. Design movements. Prepare the poem to present to another audience. Prepare appropriate introductions for different kinds of audiences. • Make a puppet during class lab. Have the students prepare jokes or short songs for the puppet presentation. Practice movements with puppets using conventional techniques. • Help class determine what standards a performer should be able to minimally achieve before being allowed to perform for others. Have student judges determine if the performer has qualified based upon the preparation criteria. • Help students select a favorite short text as a Readers Theatre presentation. Help students determine the appropriateness of the selection for this particular medium by establishing selection criteria. • Make big-mouth puppets for presentations. • View live or televised productions as a class to identify successful use of dramatic elements.
1. Know various elements in theatre and related arts. (FA 2)	a. incorporate elements of dance, music and visual arts to express ideas and emotions in improvised and scripted scenes (2.3, 2.5) (FA 2)	
2. Know how the nondramatic art forms are modified to enhance the expression of ideas in theatre art. (FA 2)	a. describe characteristics and compare the presentation of characters, environments and actions in theatre, musical theatre, dramatic media, dance, and visual arts (2.4) (FA 4)	
3. Know and compare art forms by analyzing methods of presentation and audience response for theatre, dramatic media and other art forms. (FA 4)	a. explore and compare the functions and interaction of performing and visual artists and audience members in several fine art forms (2.1) (FA 4)	
4. Know and practice preparation and evaluation criteria. (FA 2)	a. express and compare personal reactions to several class projects (2.3; 4.8) (FA 2)	

III.B Theatre - Criticism/Analysis

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know the basic nature, materials, elements and means of communicating in theatre, dramatic media, musical theatre, dance, music and the visual arts. (FA 2)	a. demonstrate characteristics and compare the presentation of characters, environments and actions in theatre and related arts (2.3) (FA 3)	• Students view a number of commercials. Determine what makes a good commercial for various audiences. • Have students prepare a commercial from two different approaches, one for a younger audience and one to entice their grandparents.
2. Know how to modify nondramatic art forms to enhance the expression of ideas and emotions in the theatre. (FA 2)	a. illustrate the integration of several arts media in informal presentations (2.1) (FA 4)	• Videotape the students' work to determine effectiveness. • Students read selected short passages to determine the intent of the writer.
3. Know and integrate art forms by analyzing traditional theatre, dance, music, visual arts and new art forms. (FA 2)	a. describe and compare the functions and interaction of performing and visual artists and audience members in theatre, dramatic media, musical theatre, dance, music and visual arts (2.6) (FA 4)	• View a top television program/movie/ comedy/book using the awards programs as a basis for the selection. Let students analyze why this program is considered the best of the year. Do students agree with the awards?
4. Know and effectively incorporate preparation and evaluation criteria. (FA 2)	a. clarify personal reactions to several art forms (4.4) (FA 3)	• Ask students to construct their own viewing habits by recording the programs watched and number of hours spent watching television/videos for a short time. What is most popular with each class and why?

(Aesthetics Strand)

Defining Elements

Dramatic Elements
Diverse Theatrical Experiences
Interarts Disciplines

K-12 Content Overview

Openness, respect for work, and contemplation when participating in the arts as an observer or audience member are personal attributes that enhance enjoyment and ought to be developed. Because the arts offer the continuing challenge of situations in which there is no standard or approved answer, those who study theatre become acquainted with many perspectives on the meaning of value. Students develop the ability to make informed judgments regarding theatre. Drama's goal is to connect the person and the experience directly, to build a bridge between verbal and nonverbal, between the strictly logical and the emotional, to better understand the whole. Theatre students compare/contrast. They interpret and find meaning. They articulate, identify, define and defend criteria for one's preferences and judgments. They ask and answer the "what" and "how" questions. They learn to adapt and respect others (often very different) ways of thinking, working and expressing themselves. Students understand the interdependence of works in the arts with the broader worlds of ideas and actions. Aesthetics involve learning to see in the manner of the artist, through direct interactions with the environment, popular and serious productions, and daily living. Theatre requires that students understand the nature of the literature, the interpretation and style of the performance, and the effectiveness of the performance itself. Participants in a theatre experience should be able to understand and accept a diverse vocabulary of expression.

III.C Theatre - Aesthetics

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	• Practice observation techniques through a series of activities, such as describing a person, noticing changes in a person's clothing, studying a picture or tray of objects for two minutes and then listing all the items one can remember, noticing differences between two similar pictures. • Compare two different persons/objects with many similarities but listing the differences. • Critique performances observed by the class. • List strengths/likes/dislikes after viewing a performance. • Lead classroom discussions about other ways to present a specific topic. • During classroom lab, students work in teams for class presentations. After suggestions for improvement have been given, teams practice to prepare improved presentations. • Designate a Grandparents Day where children are prepared to listen to older generation. Plan one activity where adult and child are to interact. • Encourage schoolwide activities on a regular basis where children can interact with other adults and express their own points of view. Literature Day where everyone comes dressed as a character from their favorite book, Environment Day where every class has a specific project to tell others about problems in our environment, Health Day where each class can participate in various activities to learn about taking care of one's body, Missouri Day where each classroom has exhibits both visual and oral about Missouri, etc.
1. Know the visual, aural, oral and kinetic elements of classroom dramatizations and dramatic performances. (FA 3, 4)	a. analyze classroom dramatizations and, using appropriate terminology, constructively suggest alternative ideas for dramatizing roles, arranging environments, and developing situations (3.2) (FA 2, 3) b. improve the collaborative processes of planning, playing, responding and evaluating (3.6) (FA 2, 3)	
2. Know how the wants and needs of characters are similar to and different from their own. (FA 3, 4)	a. articulate emotional responses to and explain personal preferences about the whole as well as parts of dramatic performances (2.4) (FA 3) b. explain personal preferences and construct meaning from classroom dramatizations and other presentations (2.3; 2.4) (FA 3)	

III.C Theatre - Aesthetics

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	
1. Know how to derive meanings from improvised and scripted scenes and from theatre, film, television and electronic media productions. (FA 3, 4)	a. describe and evaluate the perceived effectiveness of students' contributions (as playwrights, actors, designers, and directors) to the collaborative process of developing improvised and scripted scenes (2.4; 2.5; 2.6; 4.8) (FA 1)	• Divide into small groups to read and decide the theme of specific works and the author's point of view. Give details to support group's view. • Bring invited guests to give workshops or use question and answer sessions to express views to students. • Students interact with a senior citizens group on a regular basis. • Use classroom labs to improvise and improve student productions. • Give students opportunities to assume different roles in a production.
2. Know the meanings constructed from their own, and others, dramatic performances. (FA 3, 4)	a. use articulated criteria to describe, analyze and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances (3.7) (FA 2, 3)	
3. Know effective publicity, study guides, programs and physical environments to garner audience response and appreciation of dramatic performances. (FA 3, 4)	a. describe the effect of publicity, study guides, programs and physical environments on audience response and appreciation of dramatic performances (3.8; 4.8) (FA 3, 4)	

III.C Theatre - Aesthetics

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Construct social meanings from informal and formal productions and from dramatic performances from a variety of cultures and historical periods, and relate to current personal, national and international issues. (FA 3)	a. compare, critique and construct meanings from informal and formal theatre, film, television and electronic media productions (2.3; 2.4; 3.5) (FA 3)	• Spotlight one performing artist who has contributed expertise to support a specific cause (such as Aids, Environmental Issues, World Wildlife, etc.) • Allow students to select topics of their choosing which they will support by preparing a short presentation. • Have students determine which presentations provided evidence so well that ideas were changed. • Students write a critic's review of a school performance after studying critic reviews in the newspaper. • Students critique the students' performance in a regular classroom using established performance criteria. • After students attend concerts, school productions, film showings, they write personal reviews explaining likes, dislikes, and misunderstandings. • Debate significant topics, such as health issues, smoking, curfew, SADD, COPS, etc.
2. Know and use effects of publicity, study guides, programs and physical environments to elicit audience response and appreciation of dramatic performances. (FA 3)	a. examine the effect of publicity, study guides, programs and physical environments on audience response and appreciation of dramatic performances (2.6; 4.6; 4.8) (FA 3)	
3. Know their own and others' collaborative efforts and artistic choices in informal and formal production. (FA 3)	a. analyze and critique the whole and the parts of dramatic performances, taking into account the context and constructively suggest alternative artistic choices (2.2; 2.3; 2.4) (FA 1, 2, 3)	
4. Known their own person aesthetic criteria for critiquing dramatic texts and events that compares perceived artistic intent with the final aesthetic achievement. (FA 3, 4)	a. articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compares perceived artistic intent with the final aesthetic achievement (2.4; 3.7) (FA 1, 2, 3)	

III.D. Theatre (Product/Performance Strand)

Defining Elements

Interpersonal, Collaborative, Individual and Group Problem-Solving Skills
Improvisation
Characterization
Play Production
Playwriting
Directing
Technical elements
Careers

K-12 Content Overview

The nature of skills performing and creative theatre artists require is multidisciplined and integrated. Further, media and tools used in theatre activities are without limit and enable a variety of processes related to the communication of ideas and concepts. The development of theatre skills related to voice usage, physical movement, interpretation and creation of visual and textual expressions and effective communication are requisite to comprehension of this complex art form. This process should include exercises and improvisations that encourage understanding of the interrelationship of theatre elements. The arts are a way of knowing. Students grow in their ability to comprehend their world when they experience the arts. As they create theatrical productions, they learn how to express themselves and how to communicate with others. Performing involves the development of skills to express, produce and communicate through the arts. Students develop manipulative and organizational skills through active engagement with the arts.

III.D Theatre - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know assigned roles and interact in improvisations. (FA 1)	a. plan and record improvisations based on personal experience and heritage, imagination, literature and history (2.1; 3.3) (FA 5)	• Using classwork/newspapers/ everyday problems/ literature resources, give students enough information for them to improvise. Let selected students critique the attempts using specific guidelines previously established. • Implement Careers in the Arts Day. • Bring simple props such as aprons, hats, purses, pans to class. Give students a few minutes to plan together before doing improvisations using selected props. • Using one simple prop, such as a yardstick, windowpane, scarf, have students mime activities to indicate different properties of prop. • Play charades. • Assign various character roles to develop situations, improvising dialogue/ movements. • Assign known stories to small groups. Let the students determine characters/ movements/ dialogue/sound effects/ technical effects. • Use classroom labs to develop characters using specific movements and vocal techniques.
2. Know how to arrange environments for classroom dramatizations. (FA1)	a. visualize environments and construct designs to communicate locale and mood using visual elements (such as space, color, line, shape, texture) and aural aspects from a variety of sound sources (2.6; 2.7; 3.1) (FA 2)	
3. Know the elements used to create an environment appropriate for drama. (FA 1)	a. select interrelated characters, environments and situations for classroom dramatizations (2.4; 2.5) (FA 1)	
4. Know technical requirements for improvised and scripted scenes. (FA 1)	a. improvise dialogue to tell stories and write or record the dialogue (2.6; 2.7) (FA 1) b. determine how to improve presentations through use of technical aspects (2.7; 3.7; 3.8) (FA 1, 2)	
5. Know the playing spaces for classroom dramatizations. (FA 1)	a. collaboratively plan and rehearse improvisations and demonstrate various ways of staging classroom dramatizations (2.1) (FA 1, 2)	
6. Know and safely organize available materials that suggest scenery, properties, lighting, sound, costumes and makeup. (FA 1)	a. direct classroom dramatizations (3.1; 3.2) (FA 1, 2)	

IIID. Theatre - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
7. Know characters, their relationships and their environments. (FA 1)	a. present personal selections (2.4) (FA 1) b. use variations of locomotor and nonlocomotor movement and vocal pitch, tempo and tone for different characters (2.1; 2.6) (FA 2)	
8. Know that many careers are available in dramatic arts. (FA 1)	a. categorize various opportunities in the theatrical field (2.6; 2.7; 4.8) (FA 4)	

III.D Theatre - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	
1. Know enough acting skills to portray characters who interact in improvised and scripted scenes. (FA 1)	a. develop characters, environments and actions that create tension and suspense; refine and record dialogue and action (2.2; 2.7) (FA 1, 2)	• Play simple games such as Concentration, Who Started the Motion, Following the Leader designed to help students learn acting skills.
2. Know environments for improvised and scripted scenes. (FA 1)	a. propose focused ideas for the environment using visual elements (line, texture, color, space), visual principles (repetition, balance, emphasis, contrast, unity) and aural qualities (pitch, rhythm, dynamics, tempo, expression) from traditional and nontraditional sources (2.1; 3.3; 4.7) (FA 2, 4)	• Let students listen to an instrumental number. Let students mime what the music says to them. • Read portions of texts which will introduce the children to the unfairness many groups have experienced. Divide into smaller groups and let students act out the incidences. Make sure that factual material is treated accordingly. Check with materials for accuracy of portrayal.
3. Know the functions and interrelated nature of scenery, properties, lighting, sound, costumes and makeup in creating an environment appropriate for the drama. (FA 1)	a. work collaboratively and safely to select and create elements of scenery, properties, lighting and sound to signify environments, and costumes and makeup to suggest character (2.7; 4.6; 4.7) (FA 1, 2)	• Plan an entire class period when no voices are allowed to improve miming skills.
4. Know how to analyze improvised and scripted scenes for technical requirements. Know text, interpretation, and artistic choices. (FA 1)	a. create improvisations and scripted scenes based on personal experience and heritage, imagination, literature and history (2.4; 2.5; 2.6) (FA 5) b. use coding to designate technical requirements for scripts (3.1; 3.2) (FA 2)	• Secure video or live presentation to show how character evolves. Start with a "regular" person and change to someone totally different using makeup, movements and costumes. • Plan promotional ideas to advertise future classroom events. • Establish a storytelling troupe to visit classrooms and day care centers. • Plan a panel discussion using various careers in theatre. • Plan a question and answer period with performers following live performances.

III.D Theatre - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
5. Know how to organize rehearsals for improvised and scripted scenes. (FA 1)	a. lead small groups in planning visual and aural elements and in rehearsing improvised and scripted scenes, demonstrating social, group and consensus skills (3.6; 4.6) (FA 1) b. practice effective stage management and design promotional techniques (3.8) (FA 3)	
6. Know acting skills (such as imagination, focus, listening, concentration, breath control, diction, body alignment, control of isolated body parts) to develop characterizations that suggest artistic choices. (FA 1)	a. analyze descriptions, dialogue and actions to discover, articulate and justify character motivation and invent character behaviors based on the observation of interactions, ethical choices and emotional responses of people (2.3; 4.5) (FA 5)	
7. Know skills and discipline needed to pursue vocational and avocational opportunities in theatre, film, television and electronic media. (FA 1)	a. interpret the knowledge, skills and discipline needed to pursue careers and avocational opportunities in theatre, film, television and electronic media (2.6; 2.7; 4.8) (FA 4)	

III.D Theatre - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know how to communicate and sustain characters in improvisations and informal or formal productions. (FA 1)	a. improvise, write and refine scripts based on personal experience and heritage, imagination, literature and history (2.1; 3.3) (FA 5)	• Each student will research one particular theatrical career in class. After a practice day with their peers, take the students to another class/ school. Allow the students of the host school to ask questions pertaining to the careers presented. • Each student will choose one popular television character to write hints about. Let the students read their clues aloud while other students try to determine which character is being portrayed. Some practice at writing proper hints may be needed first. Limit the number of clues/ guesses allowed. • Retell a familiar story from another person's point of view. (such as the wolf from *Little Red Riding Hood* or *Three Little Pigs*, the pirate from *Peter Pan*, the elves from *The Shoemaker and the Elves*.) • Conduct theatrical productions as laboratory exercises. Students will meet standards previously established. • Organize and promote a community or school production. • Plan a shadow day for students to follow specific careers in the theatrical field.
2. Know artistic interpretations for informal or formal productions. (FA 1)	a. construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience (2.1; 3.2) (FA 1) b. design coherent stage management, promotional and business plans (3.8) (FA 1)	
3. Know the basic physical and chemical properties of the technical aspects of theatre (light, color, electricity, paint and makeup). (FA 1)	a. apply technical knowledge and skills to collaboratively and safely create functional scenery, properties, lighting, sound, costumes and makeup (4.6; 4.7) (FA 1)	
4. Know a variety of dramatic texts from cultural and historical perspectives to determine production requirements. (FA 1)	a. justify selections of text, interpretation and visual and aural artistic choices (3.4) (FA 1) b. develop designs that use visual and aural elements to convey environments that clearly support the text (3.7) (FA 2)	
5. Know how to interpret dramatic texts and organize and conduct rehearsals for informal or formal productions. (FA 1)	a. effectively communicate directorial choices to a small ensemble for improvised or scripted scenes (4.6) (FA 1)	

III.D Theatre - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
6. Know and demonstrate various classical and contemporary acting techniques and methods. (FA 1)	a. analyze the physical, emotional and social dimensions of characters found in dramatic texts from various genre and media (1.8) (FA 3)	
7. Know theatrical careers for vocational or avocational enjoyment. (FA 1)	a. determine attributes, interests and talents necessary for potential theatrical careers (1.10; 2.6; 4.8) (FA 3)	

IV.A Visual Arts

(History Strand)

Defining Elements

- Artists
- Art Objects
- Time in History
- Important Events
- Culture
- Literature
- Media

K-12 Content Overview

As students move from kindergarten through the early grades, they develop skills of observation and they learn to examine the objects and events of their lives in historical progression. From examination of their own work and that of other people, times, and places, students learn to unravel the essence of artwork and to appraise its purpose and value by knowing that the visual arts have history and specific relationships to various cultures.

Learning activities should relate works of art to the historical and cultural contexts in which they were created. Students match, identify, and recall works of art and the names of the artists. They learn about art heritage in terms of contemporary times and places. Studying about artists, their contributions, and ways of communicating cultural values and beliefs of people through the visual arts are essential for developing appreciation for their own aesthetic values and those of other cultures.

As a component of the history strand, studies at the high school level focus on learning to recognize and acquire knowledge about selected artists, their works of art and their time/place in history. Relationships between the visual arts to history and cultures are studied. Relationships among art forms and between students own work and that of others are also emphasized.

IV.A Visual Arts - History

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know themes and symbols from selected cultures and artists. (FA 4, 5)	a. identify and name the symbols, subject matter, and themes found in works of art (1.1; 1.9; 2.3; 2.4 ; 3.2; 3.5; 3.6) (FA 3) b. use Missouri, the United States and selected regions of the world art history resources to observe and respond to works of art that develops a sense of appreciation for the artist's products and culture (1.9; 2.3; 2.4) (FA 3) c. recognize selected major artists, movements, and styles found in representative works in art history (1.6; 1.9; 2.3; 2.4) (FA 3)	• Create a classroom learning center (visual displays, manipulatives, or games) which exhibit student or professional works of art, reproductions, or artifacts from various cultures or time periods. • Identify artists who interpreted a theme (e.g., nature, family, cities) and discuss other artists who depicted similar subject matter in their works such as Stella, Rousseau, Rockwell, Benton. • Become familiar with artwork used in celebrations, festivals, and customs from various cultures such as Latin-American Carnival, Chinese New Year, Kwanzaa. • Choose and distribute reproductions that illustrate at least four different cultures' interpretations of celebrations. Have small teams of students discuss how visuals can be regrouped by other common likenesses (such as "Cinco de Mayo," Japanese Children's Festival, 4th of July). • Invite a local or regional artist to discuss his/her cultural sources for imagery, materials, and technique.
2. Know how artists are influenced by objects and events that develop in historical progression. (FA 4, 5)	a. demonstrate an understanding that art is related to the artist's life and their culture (geographic, economic, political) (1.9;1.10; 2.3; 2.4; 3.8) (FA 5) b. discuss and name styles and artists that influenced selected artists or art movements (1.6; 1.9; 2.4; 3.2; 3.4) (FA 5)	
3. Know that many cultures contributed to the culture of the United States. (FA 4,5)	a. explain the contributions of artists who were born and reared in another country, but who had significant impact on art in the United States (1.10; 2.2; 2.3; 3.5; 4.3) (FA 5) b. recognize the contributions of local or regional Artists who use traditional or contemporary themes, materials, or techniques (1.5; 1.6; 1.9;1.10)	

IV.A Visual Arts - History

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	
1. Know themes and symbols from various cultures. (FA 4, 5)	a. compare the treatment of themes in art among different periods or cultures (1.1; 1.5; 2.2; 3.5) b. identify and categorize artists, movements, and art forms found in the United States and other cultures (1.1; 2.4; 4.4)	• Identify 3 artists (one local, one state, one national) who were influenced by scientific advancements of their time. • Discuss art of Native Americans in relation to products, designs and functions (Pueblo, Notthwest Coast, Plains, Woodlands). • Discuss "primitive" cultures and the artifacts that have been discovered (cave paintings). • Interpret the relationship between the pharaohs of Egypt and the artists they employed in relation to the environment (political, religious, economic and geography). • Discuss the Roman culture and what benefits/uses that the construction of aqueducts had on the Romans as well as our American culture. • Provide examples for students to view of a Renaissance, Impressionist and Modern artist to compare/contrast similarities. Select three more examples and allow students to identify styles. • Compare the architectural methodology of Ancient Egypt with the technological advances of 3-D computer programs of today. • Develop a portfolio of printed products that represent intaglio, relief, platen and flexographic printing. • Make a chart that reflects the time and amount of information retrieved by using a library vs. the Internet.
2. Know that artists make contributions to society by conceiving ideas, elaborating on them, and refining them. (FA 4, 5)	a. recognize major events in the history of art and their impact on civilization (1.5; 1.7; 4.3) b. demonstrate understanding that art reflects the relationship between artists and their culture (political, religious, economic, geographic) (1.6; 2.2; 3.6; 4.4)	
3. Know the general style and/or period of major works of art from various cultures. (FA 4, 5)	a. make statements about the functions of particular works of art in the cultures which produced them (1.2; 2.4; 3.2) b. name the style that most closely characterizes a work of art or architecture (1.1)	
4. Know other cultures that reflect diverse developments in the culture of the United States. (FA 4, 5)	a. explain the effects of technological advances on the development of styles of art, artists, or art movements (2.7) b. identify a style of art or architecture that may have influenced specific subsequent styles (1.4; 3.8)	
5. Know the function of visual arts in the vocational and avocational fields in the community. (FA 4, 5)	a. understand a variety of electronic and mechanical printing methods in the community (1.3; 4.1) b. demonstrate a variety of techniques for researching information about art, artists, art events, and art history (1.1; 2.1)	

IV.A Visual Arts - History

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know that a variety of cultural themes and artistic styles exist. (FA 4, 5)	a. analyze themes in works of art from different times and cultures (1.9) (FA 4, 5)	• Develop a visual presentation on perspective as used by 15th and 16th century Renaissance artists (such as Perugino, della Francesca, Bellini). • Present a panel discussion on the themes and styles used by artists during the Reformation and Counter-Reformation in Germany, Italy, Spain, and Flanders (such as Durer, Tiepolo, El Greco). • Select and present art reproductions that use the theme of conflict/war in both oriental and western cultures (such as Japanese wood cuts, Han Dynasty, Uccello, David, Goya, Picasso). • Interview a local artist and show examples of his/her work. • Show and discuss the relationships between the works of environmental artists and concepts relating to conservation of natural resources (such as Frank Lloyd Wright, Goldsworthy, Christo).
2. Know that throughout history, artists have made significant contributions to society. (FA 4, 5)	a. identify artists who have achieved regional, national, and international recognition; the roles they have played as well as the ways their works have influenced thinking (1.4) (FA 5)	
3. Know a variety of ways in which historical and current issues are addressed in the world of art. (FA 4, 5)	a. describe how artists' styles and the content of their works are influenced by past and present cultures (1.10; 3.5) (FA 4, 5) b. describe the function and meanings of specific art objects from varied cultures, times, and places. (2.4) (FA 2, 4, 5)	
4. Know that there are numerous functions for the visual arts within our communities. (FA 4, 5)	a. identify and describe artistic contributions made by local community members (2.1; 2.4) (FA 2, 3, 5)	
5. Know that situations in contemporary life frequently relate to the historical and cultural contexts of the visual arts. (FA 4, 5)	a. discuss contemporary trends in American art as a reflection of diverse developments in our culture (2.3) (FA 4, 5) b. differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art (1.2) (FA 4, 5)	
6. Know how the visual arts can assist in developing an in-depth understanding of the world in which students live. (FA 4, 5)	a. analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions and using such conclusions to inform their own artmaking (1.6; 1.8) (FA 4, 5)	

IV.B Visual Arts

(Criticism/Analysis Strand)

Defining Elements

Subject Matter
Themes
Media
Organizational Structures
Vocabulary Skills
Analyzing
Critiquing

K-12 Content Overview

Primary students learn the characteristics of the visual arts by using a wide range of subject matter, symbols, meaningful images, and visual expressions to express their ideas and to evaluate the merits of their efforts. They develop vocabularies and learn concepts associated with various types of works in the visual arts. They begin to exhibit competence in visual, aural, oral, and written form. They develop and apply effective analytic thinking, writing, and speaking skills. Students understand and evaluate influences of literature, cultural traditions, and other art forms in crafting a global visual art heritage.

Through learning to coordinate their hands and minds in exploration of the visual world, students are making choices that enhance communication of their ideas. Students' natural inquisitiveness is promoted and they learn the value of critical decision making by reflecting on and assessing the characteristics and merits of their work and the work of others. They learn people's experiences influence the development of specific artworks, understanding there are different responses to specific artworks.

Studies in art history provide for a growing familiarity with the ideas, concepts, issues, dilemmas, and knowledge important in the visual arts. Students study techniques for interpreting and critiquing artworks from different times and cultures. Organizational principles and how the visual arts complement the other disciplines are also studied. Students continue to learn how to express subtle differences when looking at and responding to works of art. The structures and functions of art are studied as well as how they can be used as frameworks for analyzing and evaluating art.

IV.B Visual Arts - Criticism/Analysis

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know how to look at art in order to better understand it. (FA 2)	a. look at works of art and artifacts close-up and discuss different points of view (1.5; 1.6; 1.9; 2.4; 3.6) FA2) b. interact with works of art and discuss and listen to artistic presentations in order to understand the work better (1.5; 1.6; 1.9; 2.4; 2.7; 4.6) (FA 2)	• Let students select reproductions so that they can compare at least one work of art with another that was inspired by the former (such as Leonardo da Vinci's "Last Supper," versus Winslow Homer's "Country Schoolroom"). • Discuss the use of imagery as it relates to the symbolic content in a work of art (such as Dali's "Persistence of Time," Remington sculptures, Bruegel paintings). • Recognize the difference between representational and abstract art, include both two- and three-dimensional examples (such as Moore, Marisol, Kandinsky, Hopper, Frankenthaler). • Explain how a theme is expressed differently in works of art using all the senses (touch, smell, taste, sound, and sight, such as Chardin, Oldenburg). • Discuss and list the elements and principles of design that are in a reproduction. Write the word on a flash card and attach to the appropriate part of the reproduction.
2. Know how to analyze works of art. (FA 2)	a. identify subjects used in works of art (1.6; 2.4; 2.7) (FA 2) b. identify shapes, colors, and lines in works of art (1.6; 2.4) (FA 2) c. find similarities in works of art (2.3; 2.4; 2.7) d. describe feelings in response to looking at artworks (1.6; 1.9; 2.3; 2.4; 2.7; 3.3)	
3. Know why it's important to value what has been created by self and others. (FA 2)	a. develop a positive feeling for what has been created by self and others by discussing artworks (1.5; 1.6; 1.7; 2.3; 3.6) (FA 3) b. understand that works of art can represent different ideas and images (1.5; 1.6; 2.2; 2.3; 3.6) (FA 3)	

IV.B Visual Arts - Criticism/Analysis

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
4. Know a vocabulary with which to discuss works of art. (FA 2)	a. discuss art using appropriate vocabulary. (1.4; 1.5; 1.8; 1.10; 2.1; 2.2; 2.3) b. write and discuss an artwork, or an art experience. (1.5; 1.6; 1.9; 3.3; 4.1)	
5. Know the value of differences in individual expressions. (FA 2)	a. respect and cultivate individual expressions in their works of art (1.5; 1.6; 1.9; 3.2; 3.3) b. identify and discuss particular artistic qualities (e.g., colors, space, composition) that are indicative of a certain artistic style (1.6; 1.9; 2.4; 2.7) (FA 3) c. value functional and nonfunctional art objects that are handmade which convey ideas or feelings (1.5; 1.6; 1.9; 2.4; 3.3; 4.1) (FA 5)	

IV.B Visual Arts - Criticism/Analysis

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	• Use the elements and principles of design and describe how factors such as geographical location can influence the visual characteristics of a piece of artwork.
1. Know art criticism. (FA 2)	a. recognize and indicate organizational features of works of art as they relate to specific periods of art (1.8) (FA 3)	• Use a copy machine to copy a work of art and cut out a figure/object replacing it with some totally unrelated object. Discuss harmony.
	b. describe and interpret how art qualities and subject matter function together to give a work its own expression (1.6) (FA 3)	• Compare a wood carved sculpture (humanmade) to one that has been massed produced.
2. Know art criticism through the work of individual artists. (FA 2)	a. demonstrate through art criticism, inherent qualities in human products vs. machine-made products (4.1) (FA 2)	• View the video, "Agony and the Ecstasy" (Michelangelo and the Sistine Chapel). Discuss how Michelangelo made his paintings appear three-dimensional.
	b. recognize major figures and works and understand their significance related to a medium (2.1) (FA 4)	• Discuss a tomb painting from ancient Egyptian culture and describe the various meanings and purposes for the art.
3. Know how to critically analyze the artworks of various cultures. (FA2)	a. interpret meaning in works of art (1.9) (FA 2, 3)	• Pick an exemplar artwork; ask students to describe, analyze and judge the merits of the work.
	b. demonstrate the use of increasingly complex criteria for judging works of art (1.7) (FA 2, 3)	• Compare/contrast two Impressionist paintings.
4. Know how to compare two or more artworks of different media, artists, and style. (FA 2)	a. select works that are similar or different in composition or organization and critique them (2.1) (FA 2, 3)	• Design a logo and signature of a local business. One design will be colored pencil, while the same design will be computer-aided design. Compare and contrast usefulness of each method.
	b. demonstrate a realistic concept of the computers' usefulness and limitations to the artist (1.4; 2.7) (FA 1)	• Review the "primitive"cultures and list the items, objects and traditions that continue to be part of American culture.
5. Know how people are involved in the visual arts within a community. (FA 2)	a. describe the positive roles of the visual arts, past and present (2.4) (FA 4, 5)	• Interview some local artists: list the community activities in which they are actively engaged.
	b. describe the active roles of artists, patrons, curators, and gallery owners (4.3) (FA 4)	• Compare/Contrast two works from different periods in an artist career.

IV.B Visual Arts - Criticism/Analysis

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know the vocabularies and concepts associated with various types of visual art works. (FA 2)	a. reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture (1.9) (FA 2, 3, 4, 5)	• Create a mini-exhibit (using photos or reproductions) of sculpture works. Write a short essay highlighting common traits and differences (such as local, regional, and nationally recognized sculptors).
	b. compare the materials, technologies, and processes of the visual arts to those of other arts disciplines (1.5) (FA 2, 4)	• Present panel discussion on how opera uses components of all of the four fine arts (visual art, music, drama, and dance) (such as Mozart's "The Magic Flute," Orff's "Carmina Burana," Chinese opera).
2. Know processes for evaluating final products in terms of media, methods, and choices. (FA 2)	a. identify and discuss media used by artists to create works of art (3.4) (FA 1)	• Report on compositional similarities and differences between two painting by different artists, from different periods (such as Madonnas by Giotto and Gauguin, seascapes by Turner and Homer).
	b. differentiate and analyze subtle characteristics of visual arts between two or more works of art from different artists/cultures (1.9) (FA 2, 5)	• Write a short essay on the use of symbols in selected paintings (examples of sources: van Eyck, Magritte, Beckmann).
3. Know how to communicate in various visual, oral, and written formats. (FA 2)	a. describe works of art in ways that show knowledge of organizational principles and context (personal, social, cultural, historical) (1.9) (FA 2, 5)	• Assuming the role of a newspaper or magazine critic, write a review of a community or school art exhibit.
	b. apply subjects, symbols and ideas in their artworks and use the skills gained to solve problems in daily life (3.3) (FA 1, 5)	• Produce a children's story book by writing, illustrating and laying out format (such as Patricia McKissick, Ezra Jack Keats, Maurice Sendak).
4. Know about career opportunities in the visual arts. (FA 2)	a. understand that individuals "make their living" as producing painters, graphic artists, designers, craftspeople, museum curators, restorers, art critics, etc. (4.8) (FA 1)	

IV.C Visual Arts

(Aesthetics Strand)

Defining Elements

Justify/Defend Reasons
Develop Criteria
Show Appreciation

K-12 Content Overview

As students move from kindergarten through the early grades, they develop skills of observation and learn to examine the objects and events of their lives. At the same time, they grow in their ability to describe, interpret, evaluate, and respond to work in the visual arts. Through examination of their own work and that of other people, times, and places, students learn to unravel the essence of artwork and to appraise its purpose and value.

Through choosing and evaluating a range of subject matter, symbols, and ideas, primary students learn to explore and understand prospective content for works of art. They select and use subject matter, symbols, objects, and ideas to communicate meaning in their artwork. This involves learning to see in the manner of the artist through direct interactions with the environment. K-4 students develop aesthetic perceptions by learning to use such thinking skills as discrimination, comparison, contrast, and elaboration. Instruction in these early aesthetic interactions provides a basis for making informed judgments.

Study in aesthetics promotes the maturing students' thinking, working, communicating, reasoning, and investigating skills. As students achieve standards, they become familiar with the ideas, concepts, issues, dilemmas, and knowledge important in the visual arts. Students continue to learn about and develop their own criteria for analyzing and responding to art. Methods of defending philosophical positions and showing appreciation for the arts are studied. Recognizing unique characteristics of art media and learning how to make decisions about processes for improving and completing artworks are also studied.

IV.C Visual Arts - Aesthetics

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	*By the end of grade 4, all students should be able to*	
1. Know that preferences in art vary. (FA 3)	a. compare preferences from different cultures (1.9; 2.3; 2.4) (FA 5) b. use art vocabulary to discuss reasons for preferences about artworks (1.10; 3.6) c. begin to develop understanding for varying responses to art by one's self and others (1.6; 2.2; 2.4; 2.7; 3.6; 4.1) d. encourage constructive comments about works of art (1.9; 2.4; 3.1; 3.2; 3.6; 3.7) e. examine other students' reasons for preferences (1.6; 2.3; 2.4; 3.2; 3.3; 3.4; 4.3) (FA 3)	• Choose a representative reproduction and have the students act as an art auctioneer. (How much is the piece worth? Why? What has determined the value of the work? Why is one style preferred over another at what time in history? What is an art patron? What kind of patron would purchase the piece? Where would they exhibit it? Why?) • Compare two artists who have depicted a theme or subject in art. What social, historical, economic, or political influences changed interpretations? How has the use of color, line, shading, and texture changed in each subject? (such as 17th century Dutch vs. Post-Impressionist still life paintings). • Using only written descriptions of media, techniques, and processes, match the physical qualities of a work of art with the aesthetic.
2. Know that aesthetic experiences are internal, personal responses. (FA 3)	a. develop appreciation for art that represents a variety of images and ideas (1.9; 2.3; 2.4; 3.3; 4.1) (FA 5) b. view works of art and discuss parallel life experiences (1.10; 2.3; 4.8) c. discuss why one creates art (1.9; 2.4; 2.6; 2.7; 4.8)	
3. Know how to perceive and respond to works of art. (FA 3)	a. understand that there are many kinds of art, two- and three-dimensional, natural, or human made, functional, nonfunctional, realistic, nonobjective, and abstract (1.6; 2.3; 2.4; 3.1; 3.6; 4.1) b. develop, judge, and communicate personal decisions about artworks (1.6; 1.8; 1.10; 2.2; 2.3; 2.5; 3.2; 3.3; 3.6)	

IV.C Visual Arts - Aesthetics

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
	c. respond to aesthetic decisions of others (2.3; 2.4; 3.1; 3.6; 3.7)	
4. Know how to reflect on the perceptions and responses of others to works of art. (FA 3)	a. demonstrate increased ability to observe and respond to works of art from a variety of perspectives (2.3; 2.4; 3.6; 3.7)	

IV.C Visual Arts - Aesthetics

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	
1. Know the elements and principles of design. (FA 3)	a. describe the relationship between the aesthetic elements and principles in art products (1.5) (FA 2, 3) b. perceive and describe formal qualities and expressive content in art products (2.2) (FA 2, 3)	• Demonstrate the ability to reflect upon and respond to works of art that validates their attitude and prior knowledge. • From a 3-D sculpture of a figurine, list the elements and principles of design. • Use a calligraphy pen to design a poster which entices the viewer to react in a predicted manner. • Discuss how advertising influences our buying habits. • Make a collage that expresses the visual statement, "Fashion," "Beauty" or "Art." • Discuss the expressive qualities of line, direction and type. • Discuss the selected examples of works that reflect figure/ground. • Make a booklet that outlines the procedures for outlining research procedures using the library and the Internet.
2. Know art media and processes. (FA 3)	a. demonstrate technical skills needed to create products with aesthetic integrity (1.9) (FA 3) b. demonstrate an awareness of the importance of art in influencing the quality of everyday life (1.10) (FA 4)	
3. Know artistic moods. (FA 3)	a. apply knowledge of varied media and tools to produce a specific visual statement (2.5) (FA 1) b. describe how the formal qualities and subject matter function together to give a work of art its own expressive quality (4.1) (FA 3)	
4. Know aesthetic similarities and differences. (FA 3)	a. demonstrate refinement in perception of the means by which visual relationships are expressed (2.2) (FA 3) b. demonstrate mastery of techniques for researching information about art, artists, art events, and art history (1.4) (FA 3)	

IV.C Visual Arts - Aesthetics

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know processes for posing questions that effectively examine works of art. (FA 3)	a. explain and defend personal responses to works of art (2.2; 4.1) (FA 3) b. illustrate how responses to artworks may be both positive and negative. (2.3) (FA 3) c. describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts (2.4; 4.1) (FA 2, 3, 4, 5) d. identify intentions of those creating artworks, explore the implications of various purposes and justify their analyses of purposes in particular works (3.6) (FA 3, 5)	• Discuss how different cultures have different concepts of beauty. (such as Ancient Egypt, China, contemporary U.S.) • Develop a list of themes prevalent in African-American art, supported by a related mini-exhibit of reproductions (such as Lawrence, Crite, Ringgold). • After researching a variety of sources, compare different interpretations of a particular theme or period of art (such as Byzantine, Romanesque, Gothic, Classical Renaissance, Baroque, Impressionism, German Expressionism). • Compare purposes of works of art that were created for different patrons (e.g., royalty, the church, wealthy capitalists, the middle class) such as Michelangelo's "Moses" for the tomb of Pope Julius II, the Getty Museum, National Endowment for the Arts. • Develop a panel discussion/presentation on differences/similarities between oriental and western art forms and styles. (such as Ancient Greek and Chinese vase painting, traditional sculpture of India and samples by Henry Moore).
2. Know that art works may be classified as representational, nonobjective, or abstract. (FA 3)	a. examine artworks for comparison among theme, style, and subject matter (1.10) (FA 2, 3, 4, 5)	
3. Know more sophisticated ideas about visual relationships. (FA 3)	a. analyze relationships between form, function, and media in works of art (1.6) (FA 2) b. compare and contrast visual and tactile qualities in works of art (1.6) (FA 2)	
4. Know processes for evaluating artists character and aesthetic qualities in works of art, nature, and human-made environments. (FA 3)	a. compare the visual qualities of varied manufactured products (1.6) (FA 2) b. reflect analytically on various interpretations as a means for understanding and evaluating works of visual art (1.7) (FA 3)	

IV.C Visual Arts - Aesthetics

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
5. Know the nature of human involvement in art as viewers, creators, and participants. (FA 3)	a. discuss why people create (2.4) (FA 3) b. identify and discuss visual images used for communication (1.5; 2.4) (FA 2, 5) c. apply media, techniques, and processes with sufficient confidence and sensitivity so that their intentions can be carried out in speaking or writing (2.1; 2.5) (FA1, 3)	

(Product/Performance Strand)

Defining Elements

Materials
Processes
Techniques
Technology
Safety

K-12 Content Overview

In grades K-4, students experiment enthusiastically with art materials and investigate the ideas presented to them through visual arts instruction. They exhibit a sense of joy and excitement as they make and share their artwork with others. Creation is at the heart of this instruction. Students learn to work with various tools, processes, and media. Primary students develop and expand visual arts knowledge and skills in order to express their ideas creatively.

Young students enjoy a rich choice of media and activities that involve a wide variety of tools, techniques, and processes. These activities involve the process of selecting, arranging, and decision making so that there is developmental sequence of skill development to express ideas and concepts. Students use different media, technology, techniques, and processes to communicate ideas, experiences, and concepts. They learn to make choices that enhance communication of ideas. Their natural inquisitiveness is promoted and they learn the value of perseverance.

The visual arts provide a framework that promotes the maturing students' thinking, working, communicating, reasoning, and investigating skills. As students gain related knowledge and skills, they gain in their ability to make applications in the visual arts. In grades 9-12, students develop deeper and more profound works of visual art that reflect the maturation of their creative and problem-solving skills. Students grow in their ability to apply knowledge and skills in the visual arts. They create products that reflect their thoughts, actions and add new directions to their widening personal worlds. As a component of the Product/Performance strand, students at the high school level continue to develop skills in use of media, techniques, technology, and processes. They study the structures and functions (elements and principles) of art. Emphasis is placed on skills refinement and creative thinking. Concepts relating to the proper and safe use of tools and materials are continued. For some students, studies of possibilities in art careers and professional fields of work are conducted.

While the visual arts range from the folk arts, drawing, and painting to sculpture and design, from architecture to film and video, any of these media can be used to help students meet the educational goals embodied in the performance standards. For example, any of the visual arts can be used as the basis for creative activity, historical and cultural investigations, or analysis through the standards. The visual arts involve varied tools, technology, techniques, and processes, all of which provide opportunities for working toward the achievement of the standards. It is the responsibility of practitioners to choose from among the array of possibilities offered by the visual arts to accomplish specific educational objectives in specific circumstances.

IV.D Visual Arts - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should	By the end of grade 4, all students should be able to	• Create a series of works in any media that addresses a single theme (nature, war, love, etc.) and discuss artists who depicted similar subjects in their works (such as Cassatt, Picasso, Indiana, Durer). • Produce works of art that express and communicate personal ideas, feelings, and beliefs that are exhibited with an accompanying poem, short story, or narrative by the artist. • Create a painting in the style of a representative artist using exaggeration, humor, or "fooling the eye" to depict the subject matter, use of color, or composition that is the artist's trademark (such as Bingham, Wyeth, Escher, Raphael, Lawrence, Colonial American painting). • Design a logo for an imaginary corporation. Have another student write a critique of the logo, stating aesthetic strengths, workmanship, quality of the presentation (oral and visual), and effective communication of the concept. • Develop a work of art that emphasizes a craft activity (e.g., pottery, basketry, weaving, quilting, such as Martinez, Ringgold, African Kente cloth, Appalachian quilt examples). • Show how an idea evolves from brainstorming, rough draft, draftcopy, work-in-progress, and finished work. • Students assist in the distribution, collection, organization, and maintenance of supplies, tools, and materials.
1. Know that artists create art with a variety of two- and three-dimensional media. (FA 1, 4)	a. name the media used to create selected works of art (2.3; 2.4) (FA 3) b. use a variety of drawing instruments, painting tools, printmaking materials, clay forming techniques to demonstrate a variety of artistic techniques (2.3; 2.5) (FA 1)	
2. Know and use the elements of art. (FA 1, 4)	a. identify and use varieties of line, shape, and color in works of art (1.6; 2.5; 2.6) (FA 2) b. identify and use geometric and organic shapes (1.6; 2.4; 2.5) (FA 2) c. identify names of the primary, secondary, and tertiary colors and use them in their work (1.6; 2.4; 2.5) (FA 2)	
3. Know and use the principles of art. (FA 1, 4)	a. identify and use repeated lines, shapes, and colors in works of art (repetition) (1.6; 2.4; 2.4) (FA 3) b. identify and use a variety of lines, shapes, and colors in works of art (variety) (1.6; 2.4; 2.5)	
4. Know how to demonstrate self-expression and satisfaction. (FA 1, 4)	a. present and discuss successful artistic efforts (1.6; 1.7; 2.4; 2.5; 3.8; 4.8) (FA 1) b. identify and exhibit improvements and artistic growth and express a sense of pride (2.1; 2.3; 2.4; 2.5) (FA 1)	

IV.D Visual Arts - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
5. Know how to take care of their materials and equipment. (FA 1, 4)	a. demonstrate proper use, care, and storage of tools, materials, and equipment (3.8; 4.7) (FA 1)	• Students create a "space place" using wood, styrofoam, cardboard.
	b. demonstrate a positive attitude toward art materials and projects that belong to you or other students (1.5; 2.3; 2.4; 3.6; 4.6) (FA 1)	
6. Know that direct observation is a source for ideas. (FA 1, 4)	a. observe details and edges or outlines of objects "total picture" (2.1; 2.4)	
	b. observe that light and shade create the illusion of form (2.1; 2.3; 2.4) (FA 1)	
	c. use view-finder techniques to focus on subject matter (2.1; 2.3; 2.4)	
	d. distinguish between positive and negative space in their classroom (2.1; 2.3; 2.4)	
	e. practice points of view: birds' eye perspective, worms' eye perspective, etc. (2.1; 2.3; 2.4) (FA 3)	
7. Know that art is present in many parts of our community. (FA 1, 4)	a. recognize that there are various opportunities in art related careers (4.8)	
	b. develop a sense of appreciation for the craft tradition and the role of involving community artists who enrich learning (1.6; 1.9; 1.10; 2.4) (FA 5)	

IV.D Visual Arts - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should	*By the end of grade 8, all students should be able to*	• Produce two works of art (one two-dimensional and one three-dimensional) that demonstrate conflicting themes. • Produce a line drawing that expresses the emotion peaceful, frightened, or excited. • Produce a linoleum print to illustrate the length of time/effort in producing a single print. Review a video on the offset printing technique and compare/contrast to linoleum print technique. • Produce an Op Art design which causes the viewer to experience the illusion of depth. • Research career opportunities at the library as well as through the Internet. Report criteria for entering the market, salary, opportunities for advancement, etc.
1. Know the elements and principles of design. (FA 1, 4)	a. produce works of art incorporating particular subject matter, such as objects, themes, events, ideas, symbols, or allegories (2.1) (FA 3) b. describe how the elements and principles of art are used in a work to make a personal statement (2.4) (FA 2)	
2. Know media, methods, and reasons for choices. (FA 1, 4)	a. describe the media, tools, techniques, and processes employed in producing particular works of art, and explain the historical advancement that preceded their use (1.9) (FA 3, 4, 5) b. produce two- and three-dimensional works of art with a particular composition, subject matter, expressive quality, or expressive content (2.1) (FA 1)	
3. Know environmental design. (FA, 4)	a. demonstrate the ability to use spatial relationships (3.6) (FA 1, 4) b. produce artwork that represents spatial concepts (3.6) (FA 1, 4)	
4. Know career opportunities in the visual arts. (FA 1, 4)	a. understand a variety of electronic and mechanical art career opportunities (1.4; 2.6) b. understand that quality art reflects future relationships between artists and their opportunities for employment (2.6)	

IV.D Visual Arts - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should	*By the end of grade 12, all students should be able to*	
1. Know how to employ two- and three-dimensional processes at a more sophisticated level. (FA 1, 4)	a. demonstrate control of art media in a way that emphasizes good craftsmanship (3.2) (FA 1) b. successfully demonstrate a variety of two-dimensional art techniques (2.5; 3.2; 3.3) (FA 1, 2) c. successfully demonstrate a variety of three-dimensional art techniques using a variety of additive and subtractive processes to connect/ combine materials (2.5; 3.2; 3.3) (FA 1, 2) d. use a variety of techniques (drawing, computers) that demonstrate the use of lines, shapes, forms, and depict the illusion of depth (space) (2.5; 2.7) (FA 1, 2) e. demonstrate competency in a printmaking technique. (2.5; 3.2; 3.3) (FA 1, 2) f. successfully demonstrate a variety of painting techniques (2.5; 3.2; 3.3) (FA 1, 2) g. produce a graphic design that demonstrates effective use of motifs (2.5; 3.2; 3.3) (FA 1, 2)	• Draw a still life from observation, incorporating techniques that create an illusion of space/depth (such as 17th century Dutch still life paintings, Cezanne, Harnett). • Create a painting in the style of an artist who was active during the first quarter of the 20th century (such as Whistler, Eakins, Braque). • Develop and run an edition of a relief print, using a personal, expressionist style (such as Japanese woodcut, Durer, Gauguin). • Select materials and application process to be used in creating a collage related to a current reading assignment in an English/communications class (such as Picasso, Matisse, the "DaDa" movement). • Produce a functional ceramic piece, incorporating surface decoration based on nonwestern motifs (such as pottery from China, Africa or India). • Produce a graphic design that incorporates a repeated pattern (such as United States quilts, Ashanti cloth designs, Peruvian textiles, Navajo pottery).
2. Know how to organize the elements and principles of art. (FA 1, 4)	a. create effective compositions using specified structures and functions (2.5; 3.2; 3.3) (FA 1, 2) b. create artworks that use organizational principles and functions to solve specific visual arts problems. (2.2; 2.5; 3.1; 3.2; 3.3) (FA 1, 2)	• Write a critique of own work, referring to use of basic elements of art and principles of design. • Assemble a portfolio that includes process samples from the art course in which currently enrolled. • Develop a self-assessment form (rubric) for an elective assignment.

IV.D Visual Arts - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
3. Know how to employ a wide range of subject matter, symbols, and meaningful images into their artworks. (FA 1, 4)	a. identify a variety of sources for ideas and demonstrate how these sources help produce new ideas. (3.4; 4.4) (FA 3, 4)	
4. Know how the visual arts can be used to reflect their feelings and ideas.	a. independently select appropriate materials, tools, and processes to express feelings (1.10; 3.1) (FA 1) b. apply media, techniques, and processes with sufficient skill, confidence, and sensitivity so that their intentions are carried out in their artworks (3.2; 3.3) (FA 1, 2)	
5. Know how to employ a higher level of ability to evaluate their own artworks. (FA 1, 4)	a. evaluate the effectiveness of artworks in terms of organizational structures and functions. (2.4; 3.4; 3.7) (FA 2, 3) b. demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art (1.9; 2.4) (FA 2, 3)	
6. Know the multifaceted interplay of different media, styles, and forms. (FA 1, 4)	a. demonstrate, analyze, and explain multiple solutions to an intended outcome (2.1; 2.2) (FA 1, 3) b. conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use (2.5; 3.6) (FA 1, 2) c. effectively prepare artworks for display (2.1; 4.6) (FA 1)	

IV.D Visual Arts - Product/Performance

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
7. Know the techniques and processes used in the creation of their artwork. (FA 1, 4)	a. identify and describe problems encountered in art production and develop/demonstrate solutions (3.1; 4.6) (FA 1)	

SUGGESTED PRACTICES FOR TEACHING AND LEARNING FINE ARTS

INTRODUCTION (GUIDING PRINCIPLES)

If arts education is to serve its proper function, each student must develop an understanding of such questions as: What are the arts? How do artists work and what tools do they use? How do traditional, popular, and classical art forms influence one another? Why are the arts important to me and my society? As students seek the answers to these questions, they develop an understanding of the essence of each arts discipline, and of the knowledge and skills that enliven it. The content and the interrelatedness of the standards cannot, and should not, imply that every student will acquire a common set of artistic values. Ultimately, students are responsible for their own values. What the standards can do is provide a positive and substantive framework for those who teach young people why and how the arts are valuable to them as persons and as participants in a shared culture.

The affirmations below describe the values that can inform what happens when the performance standards, students, and their teachers come together. These expectations draw connections among the arts, the lives of students, and the world at large.

The arts play a valued role in creating cultures and building civilizations. Although each arts discipline makes its unique contributions to culture, society, and the lives of individuals, their connections to each other enable the arts disciplines to produce more than any of them could produce alone.

The arts have value and significance for daily life. They provide personal fulfillment, whether in vocational settings, avocational pursuits, or leisure.

Lifelong participation in the arts is a valuable part of life fully lived and should be cultivated.

Appreciating the arts means understanding the interactions among the various professions and roles involved in creating, performing, studying, teaching, presenting, and supporting the arts, and in appreciating their interdependent nature.

Awakening to folk arts and their influence on other arts deepens respect for one's own and for others' communities.

Openness, respect for work, and contemplation when participating in the arts as an observer or audience member are personal attitudes that enhance enjoyment and ought to be developed.

The arts are indispensable to freedom of inquiry and expression.

Because the arts offer the continuing challenge of situations in which there is no standard or approved answer, those who study the arts become acquainted with many perspectives on the meaning of "value."

The modes of thinking and methods of the arts can be used to illuminate situations in other disciplines that require creative solutions.

Attributes such as self-discipline, the collaborative spirit, and perseverance, which are so necessary to the arts, can transfer to the rest of life.

The arts provide forms of nonverbal communication that can strengthen the presentation of ideas and emotions.

Each person has a responsibility for advancing civilization itself. The arts encourage taking this responsibility and provide skills and perspectives for doing so.

As students work at increasing their understanding of the promises and challenges presented by the arts, they are preparing to make their own contributions to the nation's storehouse of culture. The more students live up to these high expectations, the more empowered our citizenry will become. Indeed, helping students to meet these performance standards is among the best possible investments in the future of not only our children, but also of our country and civilization.

Arts education standards (content and process) can make a difference because, in the end, they speak powerfully to two fundamental issues that pervade all of education - quality and accountability. They help ensure that the study of the arts is disciplined and well focused, and that arts instruction has a point of reference for assessing its results. In addressing these issues, the performance standards insist on the following:

That an arts education is not a hit-or-miss effort but a sequenced and comprehensive enterprise of learning across four arts disciplines, thus ensuring that basic arts literacy is a consequence of education in Missouri;

That instruction in the arts takes a hands-on-orientation (i.e, that students be continually involved in the work, practice, and study required for effective and creative engagement in all four disciplines in the arts);

That students learn about the diverse cultural and historical heritages of the arts;

That arts education can lead to interdisciplinary study; achieving performance standards involves authentic connections among and across the arts and other disciplines;

That the transforming power of technology is a force not only in the economy but in the arts as well. The arts teach relationships between the use of essential technical means and the achievement of desired ends. The intellectual methods of the arts are precisely those used to transform scientific discovery into technology;

That across the board and as a pedagogical focus, the development of the problem-solving and higher-order thinking skills necessary for success in life and work is taken seriously; and

That taken together, these Show-Me standards offer, for the first time in Missouri arts education, a foundation for educational assessment.

178

These features of the Show-Me standards will advance both quality and accountability to the levels that students, schools, and taxpayers deserve. They will help our students to compete in a world where the ability to produce continuing streams of creative solutions has become the key to success.

THE SHOW-ME STANDARDS AND THE CURRICULUM FRAMEWORKS ARE KEYS TO EACH OF THE ARTS DISCIPLINES

Each of the arts disciplines is in itself a vast body of subject matter—an array of skills, knowledge, and techniques offering the students a means of communication and modes of thought and action. Each discipline also provides rich and complex points of view on the world and human experience. Each offers analytical and theoretical perspectives, a distinct history, and many schools of interpretation, as well as innumerable connections to all human activity. Amid this wealth, the frameworks offer basic points of entry into the study of the discipline.

When a performance standard for any given arts discipline has been met or achieved by the student, it means that a door has been opened; the student can use his or her achievement as a point of departure for other destinations. To take a straightforward example from dance, when a child learns to use basic movements to create and vary a movement theme, a new possibility is created. Now the child knows what it means to convert a rhythm heard with the ear into one that is expressed by the body. The child who reaches this point has not merely met a standard but has learned a "new grammar" - one based on physical movement. As students grow in competence, their learning thus resembles an ascent up a spiral staircase; at each level, a new door opens onto an experience that is more challenging and more rewarding. The standards are meant to reinforce this continual dynamic of climbing and exploring, a process that leads to increasing competence. As students meet these standards, they learn to choose intelligently among many approaches that are likely to lead to the solution of an artistic or intellectual problem. Indeed, creative thinking cannot occur without this ability to choose. But the performance standards, rooted in the individual integrity of the visual arts, dance, music, and theatre, are more than doors to new capabilities and discoveries. They also serve as the foundation for making connections among the arts and other areas of the curriculum.

CORRELATION AND INTEGRATION

A basic intent of the Show-Me Standards is that the fine arts be taught for their intrinsic value. Beyond their significance in this arena, however, one of the most important goals the standards can achieve is to help students make connections between concepts and across subject areas. To this end, the standards for each arts discipline reflect different kinds of learning tasks. By addressing these tasks together, students can fully explore each of the specific arts disciplines in and of itself. They can use these same tasks as bridges among the arts disciplines, and finally as gateways from the arts to other areas of study. But the standards do not create these connections automatically, simply by their existence; making the connections is always a matter of instruction.

SUGGESTED PRACTICES

Connections among the arts or between the arts and other subjects are fundamentally of two kinds, which should not be confused. Correlations show specific similarities or differences. A simple example is the correlation between music and mathematics. Clearly evident in the structure of both are such elements as counting, intervals, and consistent numerical values. More complex examples could involve studies based on such areas as aesthetics, sociology, or historic periods, in which texts, interpretations, and analyses about two or more art forms are compared and contrasted. Integration is different from correlation. Instead of placing different subjects side by side to compare or contrast them, integration uses the resources to two or more disciplines in ways that are mutually reinforcing, often demonstrating an underlying unity. A simple example of integration within the arts is using combinations of visual effects and words to create a dramatic mood. At a more complex level involving the study of history, other examples of integration might be how the American theatre in the period 1900-1975 reflected shifts in the American social consciousness, or how the sacred and secular music of African-Americans contributed to the civil rights movement.

Because forging these kinds of connections is one of the things the arts do best, they can and should be taught in ways that connect them both to each other and to other subjects. Significantly building connections in this way gives students the chance to understand wholes, parts, and their relationships. The high school student of world history who has learned something about the visual arts of Japan will understand the politics of the Tokugawa shoguns far better than a classmate who knows nothing of how the art of Japan reflects that country's core values. But one point is basic. Correlation, integration, and similar approaches to learning are first of all a matter of knowledge and competence within each of the arts disciplines themselves, which must be maintained in their full integrity. This competence is what the Show-Me standards address most powerfully.

CULTURAL DIVERSITY

The culture of the United States is a rich mix of people and perspectives, drawn from many cultures, traditions, and backgrounds. This diversity provides Missouri students with a distinctive learning advantage: they can juxtapose unique elements of their individual cultural traditions with elements that have been embraced, incorporated, and transformed into a shared culture. In the process, they learn that diverse heritages are accessible to all.

The cultural diversity of America is a vast resource for fine arts, and should be used to help students understand themselves and others. The visual, traditional, and performing arts provide a variety of lenses for examining the cultures and artistic contributions of our state, nation, and other countries around the world. Students should learn that each art form has its own characteristics and makes its distinctive contributions, that each has its own history and heroes. Students need to learn the profound connections that bind the arts to one another, as well as the connections between particular artistic styles and the historical development of the world's cultures. Students also need to understand that art is a powerful force in the everyday life of people around the world who design and make many of the objects they use and enjoy. It is therefore essential that those who construct arts curricula attend to issues of ethnicity, national customs, tradition, religion, and gender, as well as to the artistic elements and aesthetic responses that transcend and universalize such particulars. The polyrhythmic choreography of Native American dancing, the incomparable vocal artistry of a Jessye Norman, the sensitive acting of an Edward James Olmos, and the intricate calligraphy of Japanese and Arabic artists are, after all, more than simply cultural artifacts; they are part of the world's treasure-house of expression and understanding. As such, they belong to every human being.

The Missouri Show-Me Standards and the Curriculum Frameworks regard these considerations of time, place, and heritage as basic to developing curriculum. Subject matter from diverse historical periods, styles, forms, and cultures should be used to develop basic knowledge and skills in the various arts disciplines.

APPROPRIATE TECHNOLOGIES

The arts disciplines and their techniques have a strong historic relationship; each continues to shape and inspire the other. Existing and emerging technologies will always be a part of how changes in the arts disciplines are created, viewed, and taught. Examples abound. In ancient times, sculptors used hardened metals to chisel wood and marble blocks; today they use acetylene torches to work in metal itself. The modern ballet slipper was a technological advance that emerged in the late nineteenth century; today it is complemented by the dancer's use of variable-resistance exercise equipment. Stradivarius once used simple charcoal and paper to design his violins; today's manufacturers use computers to design electronic instruments. The theatre, once limited to the bare stage, has found important resources for creating dramatic productions in such technologies as radio, film, television, and other electronic media.

For the arts, technology thus offers means to accomplish artistic, scholarly, production and performance goals. But the mere availability of technology cannot ensure a specific artistic result: the pencil in a student's hand ensures neither drawing competency nor a competent drawing. Nor, by itself, will exchanging the pencil for an airbrush or a computer graphics program create a change in the student. What can happen is that interesting and intriguing technologies can attract and motivate students to engage the arts. In the end, however, the use of technology in arts instruction is meaningful only to the degree that it contributes to the competence, and that contribution comes through instruction and study. Used appropriately, technology can extend the reach of both the art form and that of the learner.

These considerations are especially important because of technology's power to expand today's students' access to information, opportunities, and choices. New technologies make it possible to try out a host of possibilities and solutions, and expanding learning technologies make it more important than ever that these tools be used to teach the arts. Computers create unimaginable efficiencies and opportunities for experimentation, and do it instantly. If well used, interactive video can also have a significant impact on the development of creative thinking skills. The educational challenge is to make sure that as technology expands the array of choices, students are also well guided toward choosing, compiling, and arranging materials appropriate to specific artistic ends.

The standards should be considered as a catalyst for bringing the best arts-related technologies to bear on arts education. We need to remember, however, that access to many technologies will necessarily vary. The standards are not themselves dependent on any particular technology; they can be met using a variety of technologies on different levels. The working assumption of the standards is that whatever technology is available will be used not for its own sake, but to promote learning in the arts and the achievement of the standards. Success should be thus measured by how well students achieve artistic and intellectual objectives, not only by how adept they are in using a given technology. The use of technology should increase their ability to synthesize, integrate, and construct new meanings from a wealth of new resources and information. The effective results should be that students come to understand the relationships among technical means, artistic techniques, and artistic ends.

STUDENT ASSESSMENT

Because arts education places a high value on personal insight, individual achievement, and group performance, educators must be able to assess these things; otherwise, it will be impossible to know whether the Show-Me standards are being met. Because the standards are consensus statements about what an education in the arts should contain, they can provide a basis for student assessment, and for evaluating programs at the state and local levels. A broad range of measures could well be used to assess whether a given standard is being met. As in any area of the curriculum, tests and other measures used in assessing students in the arts should be statistically valid and reliable, as well as sensitive to the student's learning context.

One of the substantial advantages offered by this comprehensive set of standards is that they combat the uninformed idea that the arts are an "academically soft" area of study. People unfamiliar with the arts often mistakenly believe that excellence and quality are merely matters of opinion ("I know what I like."), and that one opinion is as good as another. The standards say that the arts have "academic" standing. They say there is such a thing as achievement, that knowledge and skills matter, and that mere willing participation is not the same thing as being educated in the arts. They affirm that discipline and rigor are the road to achievement. And they state emphatically that all these things can in some way be measured—if not always on a numerical scale, then by informed critical judgment.

Arts educators can take pride in the fact that other content areas have borrowed heavily from assessment techniques long used in the arts, e.g., the practice of portfolio review in the visual arts, and the assessment of performance skills through the audition used in dance, music, and theatre.

Although some aspects of learning in the arts can be measured adequately by traditional paper-and-pencil techniques or demonstrations, many skills and abilities can be properly assessed only by using subtle, complex, and nuance methods and criteria that require a sophisticated understanding. Assessment measures should incorporate these subtleties, while at the same time making use of a broad range of performance tasks.

The Show-Me Standards and the Curriculum Frameworks point beyond mere "exposure" in the Fine Arts.

All basic subjects, including the arts, require more than mere "exposure" or access. They need focused time for sequential study, practice, and reflection. While valuable, a once-a-month visit from an arts specialists, visits to or from professional artists, or arts courses for the specially motivated do not qualify as basic or adequate arts instruction. They certainly cannot prepare all students to meet the standards presented here. These standards assume that students in all grades will be actively involved in comprehensive, sequential programs that include creating, performing, and producing on the one hand, and study, analysis, and reflection on the other. Both kinds of activities are indispensable elements of a well-rounded education in the arts.

When children move beyond the "exposure" level toward proficiency in an arts discipline, the basic processes of creating, performing, producing, thinking, perceiving, and responding in one context become available to them in another. The child who learns how to read or cipher can conquer new worlds with those basic skills. Just so, the child who learns to see with the artist's eye, hear with the musician's ear, dramatize the playwright's vision, or tell a story with the body's movement has acquired a tool that can enrich and enliven all learning, whether in the other arts or beyond them.

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DANCE

TEACHING STRATEGIES

Teachers of dance should place an emphasis on active learning, classroom activities designed for multiple intelligences, and integration of subject matter across the curriculum. Dance technique is by its nature imitative, but it is also creative. Teachers must be able to elicit from their students spontaneous reactions as well as trained ones, from the earliest classroom exercises.

Teachers in the product/performance strand should be able to model correct dance technique for their students. They also should be able to actively lead such exercises as warm-ups, stretching, mirroring, and direct imitation, to name a few examples. Schools should resist the temptation to focus on student participation in performance-type events throughout the academic year at the expense of basic skills and process time. However, some experience with on-stage performance should be included at all levels.

Dance history, criticism, and aesthetics cannot be taught exclusively in the dance studio. "Hands-on" learning should include research, writing, and lively debate of ideas and issues. Teachers should be ready to provide exposure to good literature, current dance criticism (from local, regional, and national periodicals), and thinking about the philosophy of dance. Instructors should also model the type of inquiry and ongoing learning they are asking from their students, sharing professional development experiences and their perspectives on current events with their students.

Dance relies on the other fine arts (music, theatre, and visual art) for much of its impact, and teachers should seek out interdisciplinary opportunities for their students, taking advantage of how one art form frequently carries over to another. Dance instructors should be ready to help students acquire a dancer's perspective on other art experiences and to incorporate those experiences into classroom work.

TEACHING AIDS

Dance textbooks and teacher resource materials are becoming available from a wide variety of cultural backgrounds and for all educational levels. Viewing dance will most often be restricted to videotape or film, supplementing the rare live dance performance opportunities. Local districts should assign a resource person to survey available materials and make purchasing and booking recommendations.

As much as practical in the individual school districts, students should have available to them the means to explore on their own a variety of videotapes, computer software, film, photographs, periodicals, and books relating to their study of dance and the fine arts in general. Smaller districts may wish to work together to create a common library and/or computer network to make such information sharing more cost-effective. They may also work together in block-booking performances by touring dance companies.

Dance relies heavily on the use of musical accompaniment for technique classes and performances. Dance teachers will require a mixture of cassettes and compact disc sources, percussion instruments, and live accompaniment where available. In many cases teachers (and disciplines) within a district or within a school can share such resources effectively.

Each school should have available a range of inexpensive "props" for use in dance classes, especially at the K-4 level. Such props could include: scarves, parachute cloth, hoops, elastic, yarn, and ribbon, as well as sturdy child-size percussion instruments. Again, the music, theatre, and visual art teachers may work together with the dance instructor to decide on a mutually-useful "pool" of such items for each school building.

Since dance is a performing art, some schools may want to consider investing in simple, reusable costumes such as unitards, tights, and skirts, as well as various types of shoes (ballet, tap, and jazz).

LEARNING ACTIVITIES

Learning activities in dance should take place in a wide variety of learning environments. Dance technique classes, in the product/performance strand, will be centered on the school building's dance space (studio, gym, or multipurpose room). Students will learn not only the technical elements of dance but also the surrounding discipline of preparing for class and post-class work. This includes appropriate dress, proper hygiene, correct warm-up techniques, stretching, and care and storage of dancewear.

Learning in dance criticism, aesthetics, and history will be spread over many different opportunities. The school dance specialists will lead many of these activities, but students should encounter dance- movement-oriented lessons in math, social studies, science, and language arts, led primarily by the regular classroom teachers in those subjects.

Students should also have a wide range of learning experiences outside the school building. These should include attendance at live performances, rehearsals and lecture demonstrations, visits to community-based dance organizations, and using library facilities to conduct research, access computer networks, and use of other technologies (see below).

INSTRUCTIONAL ACTIVITIES

In addition to video capture, playback and editing equipment, dance is affected by such technology as:

- Theatre equipment
    - computerized lighting equipment
    - motorized fly loft equipment

- Musical synthesizers
    - keyboards
    - digital drums

- Computers
    - software: dance notation programs, dance modeling programs.
    - electronic mail and networking, including on-line research.
    - CD-ROM photo and video storage and manipulation capabilities.

Districts must decide which types of technology will best serve students across the local curriculum. District curriculum developers must choose appropriate teaching strategies to develop student fluency in the use of available technology, possibly including courses in such technology aimed at fine arts students, the use of technical consultants, and computer networking between schools and district.

CAREERS

While careers in dance are most often focused on dancing, choreographing, or teaching, students should be aware of other dance-related careers, including:

- costume design
- lighting design
- artistic direction
- physical therapy
- nutrition & health
- writing
- criticism
- history
- aesthetics
- set design
- theatre technology
- administration
- dance therapy
- archival careers
- notation
- video/film library

EXAMPLES OF SUGGESTED PRACTICE FOR DANCE

Fourth Grade - Product/Performance (knowing How)

1. What the student will know/do:

Students will create, notate, and perform solo dances based on their own names.

2. Classroom Procedures/Activities:

Day 1

1. Short warm-up for major joints and muscle groups
2. Letter shapes explorations
    a. Make the shapes of the alphabet with your full body.
    b. "Paint" the alphabet (in movement) in the air or on the floor, using different body parts as the "paintbrush" (full group).
    c. Travel out the alphabet on the floor, tracing large letter shapes by using different locomotor movements (small groups).
3. Spelling your name (small groups).

Each dancer spells out his/her first name, using a mixture of the three methods above. Audience (made up of those not dancing at the moment) must remember at least one particular letter and the method used to create it from each group.

Day 2

1. Short warm-up
2. Review of letter shapes explorations from Day 1.
3. Emotions/energies
    a. Teacher calls out a feeling or emotion; dancers must walk or move with that energy (full group).
    b. Dancers (solos and duets) move with a silently chosen emotion or energy; audience must guess correctly.

4. Design
    a. Using pencil and paper, make a list of the letters in your first name, vertically down the page.
    b. Next to each letter, write a method (body shape, body part painting, or locomotor) you wish to use for that letter.
    c. Then add a feeling or energy for each letter. You may draw a face or write the word for the feeling you have chosen.

Day 3

1. Short warm-up
2. Review of Day 1 and 2
    a. Time to complete and/or revise designs can be given here.
3. Independent Practice: Choreograph

Using your design from Day 2, create a Name Dance that flows from one letter of your name to the next, using a different method and energy for each letter. The dance should be the same each time you do it, so you must practice it until you have it memorized.

4. Showings 1 (small groups)
Dancers demonstrate their Name Dances in groups.
Audience must be able to identify specific letters, methods, and energies that they see. Audience and teacher can make suggestions for changes or ask questions and give positive comments after each group. Dancers should make notes for consieration of changes, and put notes and design sheets in a portfolio.

Day 4

1. Short warm-up
2. Independent Practice: Final Draft
Using what you have learned to this point, make any changes in your dance you wish in order to improve it, and note those changes on your design sheet. Practice the dance for videotaping.
3. Final Showings
In solos, duets, or small groups, show the completed Name Dances. Videotape each dance. Allow time after dance for comments from the audience and/or choreographers.
4. Final Design Sheets
Revise or remake your design sheets as a finished work of visual art that also serves as a written form of notation so that you could recreate the dance from your notes after a period of time.

3. Assessment:

A. Product/Performance: Students will videotape their performance and complete the design sheet in order to exhibit some evidence to demonstrate their understanding of concepts and how they have applied their knowledge and skills.

B. Process-Focused: Students will discuss the process, asking for likes and dislikes about the process as well as the products based on a rubric supplied by the teacher.

4. Relationships to the Performance Standards and the Curriculum Frameworks:

A. Performance Standard(s)
This lesson relates to the following:
Goal 1: (1.5, 1.8)
Goal 2: (2.3)

B. Curriculum Frameworks
This lesson relates to the following:
K-4 Product/Performance and begins their first steps in choreography, improvising simple phrases and working together to create longer dances. Specifically, students will create, notate, and perform solo dances based on their names.

Eighth Grade - Product/Performance (knowing How)

1. What the student will know/do:

Demonstrate an understanding of the use of multiple artistic media in the creation, performance, and production of Twyla Tharp's "The Catherine Wheel."

2. Classroom Procedures/Activities:

Day 1

The instructor should initiate a preliminary in-class discussion of the possible uses of multiple media in the creation of a dance performance. Students should be free to eliminate prior assumptions and "brainstorm" to arrive at new combinations of media, such as live music being played from a remote location, or use of video images of dancers as background for live dancers.

Students should also generate a list of important ideas derived from their study of St. Catherine, to be written in their class journals or notebooks for reference during this unit.

The final 20 minutes of the session should be devoted to a showing of the introductory segment of the videotape and a brief discussion of students' expectations for the dance work they will see. The tape segment includes some historical discussion and an interview with the choreographer, Twyla Tharp.

Day 2

Students shouid share the materials they have brought in and discuss how they are appropriate or useful in the context of creating a new, separate work of art. The instructor should allow wide latitude in the range and scope of the discussion, which may become heated at times but should remain respectful and thoughtful.

Students should then view the first half of the videotape (time permitting), taking notes on the various uses of video, theatre, audio, and other technology as well as the choreography, costumes, sets, and props used. The focus of the inquiry should be on how the use of these elements supports and strengthens the choreographer's vision.

Day 3

The instructor should review with the students the content and events of the portion of the video taped performance of "The Catherine Wheel" they have already viewed, allowing a moderate amount of time for commit and conjecture. Then the entire class should view the remaining portion of the tape, pausing and reviewing segments as desired within the same time available.

At the conclusion of the tape, students should discuss their written essay with a focus on how their perceptions and ideas may have changed or been reinforced by viewing the concluding portions of the performance. An open discussion about the work as dance, as video, and as art could evolve from this beginning.

The students should then plan their final assignment, which is in two parts:

Part I: Write a review of "The Catherine Wheel," as if for a major metropolitan newspaper which features dance, theatre, music, and art criticism. The instructor should have on hand examples of such reviews, and the students should be familiar with the form and comfortable with the level of analysis and discourse required. Students should use the appropriate critical terms to display a knowledge of dance and choreographic forms.

Part 2: Prepare an in-class presentation in the form of a proposal to mount a new dance work, using multiple media and technologies. Students should prepare the proposal as if to convince a Board of Trustees of the artistic merits and technical feasibility of the project, and include a suggested budget and timeline for production. Students should prepare a brief "abstract" of the proposal for review by a preliminary selection committee of students.

Before the final day of this unit, the instructor should choose a "jury" from the class to review the proposal assignments and choose several for consideration as "finalists." Selection should be done on a blind basis; that is, the selection committee should not know who the authors of the proposals are until after they have chosen the finalists. These proposals will then form the basis for the work of Day 4. The instructor should also collect, read, and extract passages from the written reviews (Part 1) for use in class.

Day 4

The instructor should begin with a general review of comments from the written reviews, allowing a brief discussion period. The instructor should then announce the selection committee's choices of projects for consideration by the entire class, and the "hearing" should commence with enough time to allow about ten minutes per finalists to defend and answer questions about the proposals.

At the end of class the instructor should ask for a consensus on which project (or projects) the class would accept for production. It is possible that all the finalists, or none, will receive approval by the class "Board." Discussion about this process and the ideas generated within should continue in subsequent classes as appropriate and as the students seem motivated to return to them. Students should consider their finished reviews, proposals, and "found" artworks for inclusion in their student portfolios. The instructor should also allow time near the end of the semester or year for the class to view "The Catherine Wheel" a second time, in whole or in part, in order to note development in the students' perspective and opinion over time.

3. **Assessment:**

A. Product/Performance: Students will videotape their performance and complete the design sheet in order to exhibit some evidence to demonstrate their understanding of concepts and how they have applied their knowledge and skills.

B. Process-Focused: Students will discuss the process, asking for likes and dislikes about the process as well as the products based on a rubric supplied by teacher.

4. **Relationships to the Performance Standards and the Curriculum Frameworks:**

A. Performance Standard(s)
This lesson relates to the following:
Goal 2: (2.1, 2.3, 2.5)
Goal 3: (3.3)

B. Curriculum Frameworks

This lesson relates to the following:

K-4 Criticism and the basic elements of other art forms that support or collaborate with dance. Specifically, students will demonstrate understanding of the use of multiple artistic media in the creation, performance and production of Twyla Tharp's "The Catherine Wheel."

Twelfth Grade - Product/Performance (knowing How)

1. What the student will know/do:

Students will plan a simulated dance production

2. Classroom Procedures/Activities:

Students will view a performance by a major ballet company with live orchestral accompaniment (or on video/film). Working in small groups or "teams," they will then be asked to create a production plan for presenting such a performance locally. They will then defend their written plan in an oral presentation before a "Board" made up of the remaining class members.

Each team will consider and address the following in preparing a budget and a written schedule for the performance:

Production personnel, including:
  - Dancers' salaries
  - Orchestra fees
  - Choreographers' fees
  - Stage crew wages
  - Costume design fees
  - Costume construction costs
  - Costume cleaning costs
  - Set design fees
  - Set construction costs
  - Lighting design fees
  - Royalty fees
  - Legal and professional fees

Marketing costs, including:
  - Advertising (radio, television, newspaper)
  - Publicity (photos, posters, mailers)
  - Receptions, dinners, etc.

Production costs, including:
  - Theater rental
  - Rehearsal hall rental
  - Equipment rental
  - Box office expenses
  - Travel and per diem costs

Insurance, licenses, and taxes
Administrative expenses
Photography and video expenses
Contingency and miscellaneous

Revenues, including:
Ticket sales
Donations

Scheduling variables, including:
Weather, conflicting events, and availability of theater for chosen date(s)
Travel arrangements
Lodging and local transportation
Rehearsal time in theater and rehearsal hall
Load in and strike at theater

3. Assessment:

A. Products: Students produce written plans, including a complete budget and a calendar-type schedule, complete to the hour.

B. Process-Focused: Students orally defend their projects based on rubric of expectations and a sample plan for comparison.

4. Relationships to the Performance Standards and the Curriculum Frameworks:

A. Performance Standard(s)
This lesson relates to the following:
Goal 4: (4.1, 4.4, 4.5, 4.6, 4.8)

B. Curriculum Frameworks
This lesson relates to the following:

9-12 Production/Performance and uses appropriate computer software to create dance-related essays and presentations, standard notations of their own dances, lighting plots or designs, and sample dance organization budgets. Specifically, students will plan a simulated dance production.

MUSIC

TEACHING STRATEGIES

Because of the abstract and complex nature of the art of music, it is necessary for effective teachers to employ many different teaching strategies. Any element or idea may be approached in a variety of ways. The strategies listed below have proven to be effective for many teachers. The examples are not intended to be exclusive, but will hopefully provoke insight for the classroom teacher as to how the strategies may be employed in many different situations.

SUGGESTED PRACTICES

Modeling/Imitation

Teacher demonstrates good tone quality for beginning students.

Middle school band students imitate style of professional recording of music they will perform.

High school theory students arrange a song in the style of Mozart.

Tactile/Kinesthetic Activities

Elementary students clap on strong beats and tap on weak beats to feel meter.

Middle school instrumental students learn to feel when their embouchure is properly set for good tone.

High school vocal students conduct in contrasting style to express legato, marcato, and staccato.

Targeted Listening Activities

Elementary students listen for specific instruments in a recording of "Peter and the Wolf."

Middle school chorus students listen to match pitch with others in their section during rehearsal.

High school orchestra students listen to achieve blend and balance in the ensemble.

Audition Skills

Elementary students sing phrases of a familiar folk song given the starting pitch.

Middle school students sing diatonic intervals using solfege or scale step numbers.

High school students learn to hear parts when they are visually studying in a musical score.

Isolation/Focus of Subject

Elementary students "spell" words by using notes on the staff in a given clef.

Middle school students identify the phrases in a recording of a twelve bar blues.

High school clarinet section corrects inaccuracy of articulation in a specific passage during rehearsal.

Comparison/Contrast

Elementary students choose whether a familiar melody should be in a double or triple meter.

Middle school students indicate whether instruments are sharp or flat to a reference pitch.

High school students perform a warm-up chorale first without and then with dynamic variations and rubato.

Association/Imagery

Beginning instrumentalists learn to associate the correct fingering with specific note names.

Middle school students learn not to breathe in the middle of a musical phrase just as they would not breathe in the middle of a sentence when speaking.

High school students learn ensemble balance sounds like a pyramid, with the bass voices on the bottom and treble voices on top.

Continuous Self-Assessment

Elementary students suggest ways to make a song they are singing improve for the next time.

Middle school students circle missed notes in the music they are practicing.
High school wind players learn to adjust their pitch continuously to match those around them.

Reinforcement by Repetition
Elementary singers learn the words for a new song by rote.
Middle school students are frequently "reminded" to watch the key signature.
High school soloist masters a technically difficult passage by slow repeated practice.

Brainstorming
Elementary students think of many categories into which a list of songs could be grouped.
Middle school students decide why a composer may have chosen specific dynamics in a piece of music.
High school students develop a rationale to use in the selection of music for a spring contest.

Interrelationships Within and Across the Disciplines
Elementary students draw a picture that represents how a piece of music sounds to them.
Middle school students study the mathematical relationships of different rhythms.
High school performers consider historical style and aesthetic impact when performing.

TEACHING AIDS

Instructional materials, equipment, and facilities to meet music education objectives should be made available to assist and enhance the needs of diverse student populations. Appropriate instructional materials and teaching aids should be supplied with adequate budgetary support at the discretion of the music educator.

Advances in technology have provided valuable teaching aids in the field of music. The variety and ready accessibility on many levels dictates the inclusion of a separate section which repeats many of the teaching aids below.

Teaching aids in music might include but are not limited to the following:

Written Resources
Music library including textbooks and vocal and/or instrumental literature which is level appropriate
Library resources for research including books on composers, performers, and music of all time periods and nations

Audio/Visual Sound Production and Reproduction Resources
phonograph
camcorder
acoustic piano
slide projector and slides
video and record library

appropriate instrumentation for specific levels and courses including Orff instruments, rhythm instruments, recorders, concert/marching band and orchestra instruments
a quality sound amplification system
cassette
VCR
synthesizers
compact disc
monitor
electric keyboard

Physical Facilities

Separate vocal and instrumental facilities large enough to accommodate the largest group taught with appropriate acoustics, sufficient storage space for instruments, equipment, materials, practice rooms, and space for physical movement
blackboards with and without staffs
bulletin boards
risers
mirrors
staff paper
music stands
chairs
tuning devices
practice time sheets

LEARNING ACTIVITIES

A student who experiences a well-rounded education in music will not just play in the band or sing in the glee club or take one course in music appreciation. He/she will participate in a wide variety of activities throughout his/her academic careers. Some suggested activities are listed below in ten categories.

Reading and Notating - challenges students to:

Interpret and express, verbally and in performance, written musical notation.
Express their musical ideas to others in traditional and nontraditional written notation.

Listening - challenges students to:

Target listening skills for purposes like critical analysis, aesthetics evaluation, and style identity. Use listening skills to adjust elements of performance like intonation, articulation, and balance.

Analyzing and Critiquing - challenges students to:

Analyze music based on formal structure and on the theoretical elements employed.
Critique their own performance and the performance of others using proper vocabulary to describe their evaluation.

Performing - challenges students to:

Sing or play an instrument at a reasonable level of competence. Have experience performing in both instrumental and vocal ensembles.

Improvising - challenges students to:

Improvise a melody fitting a designated harmonic or modal foundation. Improvise a rhythmic pattern or chord progression to accompany a given melody.

Composing and Arranging - challenges students to:

Compose an original piece of music to fit teacher-determined limitations. Arrange a popular song for several instruments with proper transposition of parts and within technical limitations of these instruments.

Historical/Cultural Influences - challenges students to:

Recognize historical and cultural perspectives that affect different musical works. Utilize these perspectives in the performance and analysis of music.

Aesthetic Rationale - challenges students to:

Assess aesthetic qualities of many musical styles, historical periods, and cultures. Develop an appreciation for quality in all musical styles and genres.

Interdisciplinary Studies - challenges students to:

Develop an understanding of the interrelationships among the four major strands in the study of music. Compare and contrast products, developments, and trends from all of the fine arts (dance, music, theatre, visual arts). Utilize music to express ideas and concepts in the other academic disciplines. Use ideas and concepts learned in the other disciplines as building blocks for better comprehension and performance of music.

Technology - challenges students to:

Be aware of current advances in music technology. Utilize appropriate technology to enhance research, analysis, and performance of music.

TECHNOLOGY

Technology can stimulate the students and challenge the traditionalist. In the "best-case" scenario, it will promote creativity and complex thinking processes while achieving that which is artistic. It should be implemented where available to the point that it serves as a possible means to achieve an artistic end.

Technology in music education might include but is not limited to the following:

Audio/Visual Reproduction

phonograph
camcorder
multitrack recorder (4 or 8)
cassette
monitor

Computer and Software Programs

composition and music printing software
tutorial software offering instruction and assessment
encyclopedia referenced programs

- laser printers
- MIDI compatible equipment
- CD ROMs
- sound modules
- wind controllers

Electronically Generated Sound

- synthesizers
- frequency and spectral analyzers
- sequencers
- digital samplers

CAREERS

With the implementation of the previously described teaching strategies and activities, Missouri K-12 students will develop an appreciation for music which will be exhibited during performance, listening, and composing activities. This process will provide an excellent music education for all students and prepare them to embrace and enjoy music more fully throughout life. Because some students will select music as a vocation rather than an avocation, it is also fortuitous that the curriculum framework in music provides a solid foundation for those choosing to pursue music as a career. Job opportunities in music might include but are not limited to the following:

- Performance
  - classical concert artist
  - jazz ensemble member
  - accompanist

- Teaching
  - elementary general music educator
  - secondary band/choir director
  - college level theory or history professor

- Conducting
  - professional organizations such as symphonies
  - community ensembles

- Music Therapy
  - clinical/hospital settings
  - nursing homes
  - schools

- Recording Engineer/Technician
  - concert mixing/recording
  - sound archives manager

Composition
    scores for TV and movies
    octavos
    arrangements

Music Business
    music stores
    music publishing

Ethnomusicology
    documenting/studying/distributing the music of nonwestern cultures

Church Music
    church choirs
    youth ensembles
    instrumental ensembles
    soloist
    piano
    organ

Music Librarian
    cataloging/purchasing/reviewing music resources in
    various formats including print materials, recordings and scores.

Instructional Construction/Maintenance
    piano technician
    instrument repair

Music Critic
    review concerts/music activities for the local press

EXAMPLES OF SUGGESTED PRACTICE FOR MUSIC

INTRODUCTION

The arts in general, and music specifically, have provided an opportunity for performance-based assessment since their inclusion in the K-12 curriculum over 150 years ago. This performance assessment has allowed the student, the music teacher, and the surrounding community (e.g., parents and friends) to observe the student's understanding, proficiency, and progress through activities such as concerts. Because the music curriculum has diversified to include vocal, band, and orchestral music, all students at some point in their K-12 education have an opportunity to demonstrate competency at an individual level and in an appropriate venue. The focus of these performance activities has been enriched through the ensuing development and emphasis on listening activities (criticism/analysis), the study of pieces within a context (history and culture), the effect of the pieces (aesthetics), and their relationship to other disciplines (interdisciplinary study).

The following lesson plans describe the goals, classroom activities, and possible assessment procedures for lessons in music performance, criticism/analysis, and history for students at the K-4, 5-8, and 9-12 levels:

Fourth Grade - Criticism/Analysis (knowing About)

1. **What the student will know/do:**

Identify salient characteristics of melody presented aurally.

2. **Classroom Procedures/Activities:**

Students in a general music classroom will be asked to describe what they think a melody is and what purpose it has in music. Examples of melodies from many cultures and from various points in history will be played. Students will describe how they respond to the melodies affectively and why they think the melodies evoke those responses. Students will practice singing melodies after teacher modeling. Melodies will be introduced with a logical progression relating to tones used and range employed. Students will also have a chance to improvise variations on the melodies using voice and appropriate instruments as well as consequent phrases as an "answer" to the melody. After experiencing "melody" in this manner, the teacher will lead a discussion of melodic characteristics which have been heard and reproduced. This discussion might include references to melodic range, instrumentation, and melodic quality (e.g., conjunct/disjunct, diatonic/chromatic). Both positive and negative examples of these qualities can then be presented and identified. Finally, students will be asked to develop and present their own melodies and describe the important characteristics and qualities of those melodies.

3. **Assessment:**

A.. Product: Students will be asked in a short essay response format to describe an aurally presented melody using whatever terms or descriptors they feel are appropriate. A task-specific scoring guide will be provided for that assessment which would include possible answers relating to, for example, instrument type, dynamics, range, and melodic quality. Students' response (quantity and quality) will be expected to increase during the K-4 years as they study music criticism.

B. Selected Response: Students also will be asked to listen to a piece and respond to a multiple choice test which will include questions on whether the melody was smooth (conjunct) or jagged (disjunct), performed in a high or low register, consisted primarily of ascending or descending motion and so forth.

4. **Relationship to the Performance Standards and the Curriculum Frameworks:**

A. Performance Standard(s)
This lesson relates to the following:
Goal1: (1.5, 1.6, 1.7, 18, 1.9)
Goal2: (2.1, 2.2, 2.3, 2.4. 25)
Goal3: (3.4, 3.5)
Goal4: (4.1)

B. Curriculum Frameworks

This lesson relates to the following:

K-4 Music Criticism and identifying musical elements used for expression inmusic. Specifically, identifying melodic characteristics.

Eighth Grade - Product/Performance (knowing How)

1. What the student will know/do:

Accurately and independently maintain an assigned vocal line (soprano, alto, or baritone) when performing.

2. Classroom Procedures/Activities:

Students analyze individual vocal lines for rhythm, pitch, scale degree, etc. and practice singing by section in ascending order (harmony first, melody last) baritone, alto, then soprano. When students are comfortable with separate vocal lines, small sections of the literature (preferably by phrase) are then combined two voicings at a time (baritone/alto, baritone/ soprano, soprano/alto). Finally, all voicings are combined building student confidence, competence, and independence through repetition.

Opportunities to expand understanding and skill should always be exhausted through student-discovery of form, melodic/harmonic movement, balance, diction, style, historical or social significance, and other musical nuances.

3. Assessment:

A. Performance: Students are assessed in SAB trios with one student per vocal line. Each student must independently and accurately maintain his/her assigned vocal line assessed by a rubric designed around the following:

Pitch accuracy and independence
Rhythm accuracy
Phrasing
Balance/blend
Diction
Posture

4. Relationships to the Performance Standards and Curriculum Frameworks:

A. Performance Standard(s)

This lesson relates to the following:

Goal1: (1.6, 1.8, 1.9)
Goal2: (2.1, 2.2, 2.3, 2.4, 2.5)
Goal3: (3.1, 3.4, 3.6)
Goal4: (4.6)

B. Curriculum Frameworks:

This lesson relates to the following:

5-8 Music Performance and sing or perform on an instrument, accurately and independently, in small and large ensembles, incorporating expression and technical accuracy. Specifically, students will accurately and independently maintain an assigned vocal line.

Twelfth Grade - History (knowing Who, What, When, Where)

1. **What the student will know/do:**

In this lesson, students will demonstrate their ability to compare two works by exemplary composers representing different historical periods by analyzing their stylistic differences and preparing both works for public performance. The compositions used in this lesson are the St. Anthony Divertimento by F.J. Haydn, arranged by Wilcox and published by G. Schirmer, representing the Classical Period and Elsa's Procession by Wagner, arranged by Cailliet and published by Remick, representing the Romantic Period. In addition, students will be given style sheets that delineate performance practices from the two periods including articulation, dynamics, tone, rhythm and tempo, melodic construction, and orchestration.

2. **Classroom Procedures/Activities:**

First, the band will sight read both compositions and rehearse enough to be comfortable with rhythm and fingering technique required. At this point, material from the style sheets will be introduced to the band by the instructor. In succeeding rehearsals, the students will be asked to make decisions of how to apply the performance practices to the composition so that their performance of them in public concert will be historically correct. During the final weeks of rehearsal, the students will make individual performance recordings of their parts for documenting their individual progress.

3. **Assessment:**

A. Process Focused: During the rehearsal periods, the instructor's questions and class discussion about and performance of material will provide assessment of student learning and guide instruction. A rubric will be used to grade the individual student recordings of the two works. The rubric will measure proper articulations, dynamics, tone, rhythm, and tempo.

B. Performance: The final concert performance will provide evidence of the ensemble's achievement for the students, the teacher, parents, school administrators, and the general public.

4. **Relationships to Performance Standards and Curriculum Frameworks:**

A. Performance Standard(s)
This lesson relates to the following:
Goal1: (1.1, 1.2, 1.5, 1.6, 1.8, 1.9, 1.10)
Goal2: (2.1, 2.2, 2.4, 2.5)
Goal3: (3.1, 3.5, 3.6)
Goal4: (4.5, 4.6)

B. Curriculum FrameworksThis lesson relates to the following: 9-12 Music History and compare musical works, composers, or performers of differing ethnic influences by distinguishing the similar and different musical elements and techniques utilized. Specifically, students will compare two works by exemplary composers representing different historical periods by analyzing their stylistic differences and preparing both works for public performance.

THEATRE

TEACHING STRATEGIES

Effective teachers use a variety of teaching strategies. Background materials may require teacher knowledge (lecture) but most learning is acquired through teacher-planned activities. Role-playing and simulations, mirroring and echoing are constant practices. Immediate teacher feedback (side coaching) helps students correct misconceptions before they become learned responses. Exposure to good literature via oral reading, audiovisual presentations, class discussions, cooperative learning, television presentations, small-group tasks, and guest performances give students an extensive illustrative background. Current topics are addressed through special reports, newspapers and magazines, television coverage, family activities, brainstorming and guest speakers. Theatre games and modeling are helpful in teaching good presentation practices. Planned repetition via singing games, choral response, question and answer sessions give all students opportunities to become actively involved.

TEACHING AIDS

Teaching aids for theatre classes are so extensive that storage becomes a major concern. The obvious—costumes, accessories, props, technological items (listed later), libraries (plays, poems, literature, research materials), puppets—must be properly stored and maintained. Physical facilities should include staging areas, multilevel areas, large open spaces with mirrors, adequate lighting and acoustics. Easels, bulletin boards, chalkboards, write-on boards, flannel boards, puppet stages, and movable carts are minimal needs. Writing materials, posters, charts, graphs, photographs, filmstrips, slides, tapes, current reading materials, musical instruments, stools, and transparencies should be readily available to students.

LEARNING ACTIVITIES

All students can be successful in dramatic endeavors with proper support through varied learning activities. In theatre, difficulties in one task will not necessarily impinge upon success in future tasks. Students learn and enjoy active involvement. Theatre games are meaningful to the participants. The games assist with observation, memorization, concentration, and presentation techniques. Role-playing with immediate feedback keeps students progressively learning as students and teachers compare present endeavors to earlier performances. Field trips, taped shows, and guest performances give richness to improvisations. Telecommunication skills can be easily acquired from their peers, while understanding technical background can be provided sequentially through the teacher's efforts. Research is an important tool to improve students' understanding of specific roles, particularly when the assignment is of historical or cultural significance. Writing, practicing, researching, rewriting, and more practicing gives students practical application of language skills. The use of consultants is helpful when new advances (CD-ROM, finale, lighting, computer boards for sound and lights) are available.

INSTRUCTIONAL TECHNOLOGY

Many types of instructional media and resources are available to teachers and students of theatre. In addition to conventional printed materials, films, videos, computers/software, camcorders, laser discs, CD-ROM, large screen projections, copiers with collators, tapes, slides, and filmstrips assist teachers. Theatre students learn to use computer sound and light boards, two-way communication systems, light panels, sound panels, and microphones as well as emerging technologies.

CAREERS

Careers in the theatrical world are many and varied. They range from teaching/consulting to research, writing, designing, set producing, advertising, critiquing, and all facets in between. If a person is interested in theatre, there is a place for him/her in the overall schemata. If someone wants to be involved in theatre but does not want to leave his/her local community, options include local community theatre, storytelling, puppetry, radio journalism, historical enactments, production or public relations, or any of the above. Many marketing positions are available for those who love theatre but do not want life on the stage. Last, but not least, everyone is a critic of film and live performances via television, video and radio. Drama adds the "spice" so necessary to a well-rounded life.

Pre K-post secondary
 educator/consultant
Arts administrator
Performance actors/actresses
Director/producer
Owner
Technical production
Creator/writer
Business manager
Notators
Theatre therapy
Media
Arts councils
Recreation
Designer

EXAMPLES OF SUGGESTED PRACTICE FOR THEATRE

Fourth Grade - Product/Performance (knowing How)

1. **What the student will know/do:**

The students will collaboratively construct a program for a specific audience using an environmental theme (recycling, lead poisoning, bicycle safety, beautification).

202

2. Classroom Procedures/Activities:

Day 1

Students will be shown examples of other types of puppets. Each step of the assembly will be explained and demonstrated. Students will be given materials for puppet assembly. While they are using patterns to make large mouths, scissors and small squares of cardboard with glue will be distributed. Students will glue parts together, making sure they hold the parts together for five minutes after each gluing. (Certain segments require tacky glue. The teacher must supervise this step on an individual basis.) Puppets must be set aside for a day to dry.

Day 2

Students who are not finished with puppet assembly are placed around the work area with the proper materials to complete their puppets. Two students who worked well the day before will be their leaders. Other students will gather around the front of the stage so that the proper movements for puppets can be demonstrated. Appropriate materials for the viewing audience are discussed. Each student will bring his/her puppet on stage, tell a joke, and exit properly. Joke cards are provided for students who can't remember any. Knock, Knock jokes are encouraged for audience participation. Appropriate joke books are available as research for the students.

Day 3

Students who did not give puppet presentations during Day 2 gather around the stage for practice. Other students select topics which they want to present for puppet show(s). They find students with similar concerns/interest and write a script. As soon as the individual projects are completed at the stage area, separate groups are selected to try their ideas behind the puppet stage. Practicing with a group requires additional thought and timing. By the end of the period, students should be ready to perform for other classes. These performances are arranged by the classroom teachers at their convenience.

3. Assessment:

A. Selected Response/Performance: The students who see the performance use the performance criteria previously established to determine the jokes/skits which will be considered for additional showings (i.e, being heard, being understood, appropriateness for audience, accuracy of information given, use of techniques to keep audience attention, not adding remarks to draw out time on stage, making ways to have audience participation, improving). Each time the skit is performed, the performing students are given points which are added to their grade totals.

4. Relationships to the Performance Standards and the Curriculum Frameworks:

A. Performance Standard(s)
This lesson relates to the following:
Goal 1: (1.2, 1.4, 1.5, 1.7, 1.8, 1.10)
Goal 2: (2.1, 2.2, 2.3, 2.4, 2.5)
Goal 3: (3.1, 3.2, 3.3, 3.6, 3.7)
Goal 4: (4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7)

B. Curriculum Frameworks

This lesson relates to the following:

K-4, Product/Performance and interpret improvised and scripted scenes for technical requirements. Specifically, the students will collaboratively construct a program for a target audience using an environmental theme (i.e., recycling, lead poisoning, bicycle safety, beautification). (FA1, 2, 3, 4)

Eighth Grade - History (knowing Who, What, When, Where)

1. **What the student will know/do:**

Learn about and identify the contributions of the ancient Greeks to our own time and culture.

2. **Classroom Procedures/Activities: (6 weeks)**

Students will receive information about the two city-states, Athens and Sparta. Both groups will learn about a day in the life of their city-state. After determining which city-state will be their "home" for the next four weeks, additional information will be given about Aesop's Fables. A study of Greek gods will be completed. Further study will be expected about Greek heroes and scholars. Athens will study the Greek alphabet and connection to sororities and fraternities. Sparta will study the Olympics, past and present. Sparta will use the information to plan a mini-olympics activity. Athens will use the information to plan a theatrical activity. Each city-state will prepare a chant to further enhance the beliefs of their own peers.

Students will study Aesop's fables. Each student will be expected to present a fable in his/her own way: orally, graphically, dramatically, visually. They may opt to use Arnold Lobel's fables if they prefer a modern version. Each class will decide which presentations will be repeated at the mini-festival. Some students may prepare similar studies to enhance learning about the gods. Others will opt to study well-known heroes or scholars. All students will be expected to prepare an appropriate costume for the culminating activity.

3. **Assessment:**

A. Process-Focused: Students are given a few minutes to write down a list of words, and/oractivities which they consider important to the study of Ancient Greece. The teacher announces the first topic. Every student who knows something about the topic stands. The teacher calls upon a student to give the facts about the topic. No one else is to make any noise or distractions. All facts are accepted. If a student gives misinformation, the teacher will ask those standing to correct the misinformation. If they can correct the mistake(s), there are no deductions. As the information a student knows is given, he/she sits down quietly. All those standing will be allowed to give new information on the same topic until no one is left standing. Points are deducted for incorrect statements or repeated information. If a specific item is not mentioned by any student, the teacher may ask a different question on the same topic to give students a chance to give more information. When one topic is exhausted, another is announced by the teacher. The students who are knowledgeable stand again, and the procedure is repeated.

Students who want to get more credit have a list of projects/reports/visuals they can work on.

4. **Relationships to the Performance Standards and the Curriculum Frameworks:**

A. Performance Standard(s)
This lesson relates to the following:
Goal 1: (1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10)
Goal 2: (2.1, 2.2, 2.3, 2.4, 2.5, 2.7))
Goal 3: (3.1, 3.2, 3.3, 3.4, 3.6, 3.7)
Goal 4: (4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8)

B. Curriculum Frameworks
This lesson relates to the following:

5-8 History and acquiring tools for understanding human experiences, both past and present. Specifically, learning about and identifying the contributions of the ancient Greeks to our own time and culture. (FA 1, 2, 3, 4, 5)

Twelfth Grade - Aesthetics (knowing Why)

1. **What the student will know/do:**

Express an appreciation of Shakespeare's plays in general, demonstrate a deeper understanding of one particular play, and validate Shakespeare's place in history.

2. **Classroom Procedures/Activities: (4 weeks)**

Students will be shown filmstrips/videos that convey the Elizabethan times as well as background on William Shakespeare. A model of the Globe Theatrt will help students understand more clearly the "way it was." A personal picture book of a trip to England will be shared with the students. The movie "Taming of the Shrew" and "Hamlet" will be shown. Students are encouraged to bring history books to class to research the time and characteristics of the Elizabethan Age. Each class will select one Shakespearean play to modernize. After writing the script, students will begin to act out the modern version in preparation of a videotaping of each play in its entirety.

3. **Assessment:**

A. Product: Students will videotape the play in its entirety. The tape will be a departure for the students to critique the process, techniques, and problem-solving strategies used in the execution of their work. It can be added to their portfolio and compared to a later production.

B. Process-Focused: Students will compare and contrast the modern version with the original play, explaining the changes made to accommodate for their differences in thinking.

4. Relationships to the Performance Standards and the Curriculum Frameworks:

A. Performance Standard(s)
This lesson relates to the following:
Goal 1: (1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10)
Goal 2: (2.1, 2.2, 2.3, 2.4, 2.5, 2.7)
Goal 3: (3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8)
Goal 4: (4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8)

B. Curriculum Frameworks
This lesson relates to the following:

9-12 Aesthetics and describe the event/performance in terms of personal comprehension as it relates to history, culture, and society. Specifically, express an appreciation of Shakespeare's plays in general, demonstrate a deeper understanding of one particular play, and validate Shakespeare's place in history. (FA1, 2, 3, 4, 5).

VISUAL ARTS

TEACHING STRATEGIES

It is no longer adequate for art teachers to have an educational background limited to mastery in studio processes. Teaching strategies now need to include both producing and responding to art. The following teaching strategies should be included in all art studio/ classrooms: 1. Production/Performance (knowing How); 2. History (knowing Who, What, When, Where); 3. Criticism/Analysis (knowing About); and 4. Aesthetics (knowing Why).

Individualized, whole group and small group instruction, along with individual activities, demonstrations, presentations, discussions, and field trips should be among the teaching strategies that every art teacher should utilize. All students should be engaged in individual and collaborative critical thinking processes. Production skills that are taught should always emphasize the value of craftsmanship. Exhibitions of student work should be an integral part of visual arts instructional programs. Ongoing inservice is necessary for all art teachers.

TEACHING AIDS

Successful art education programs are "media intensive" and require certain basic materials and resources for implementation. For example, studio activities in dry media will require items such as pencil, crayons and chalks. Wet media projects will require materials which include paint and brushes, markers, inks, and clays. Additional basic materials will include fibers, metals, and woods. A variety of papers and other ground surfaces should be available for students engaged in studio activities. Basic tools for applying media and construction or assemblage should be provided. Equipment for the art studio/classroom should include adequate student work and storage areas, a paper cutter, a drying rack for two-dimensional work, drying areas for three-dimensional works in progress, sinks with running water and a ceramic kiln. Display space for completed works should also be available. All materials and equipment should meet required standards of safety before being made available to students. A series of art reproductions to support the curriculum should be available for each studio/ classroom. These might include, but not be limited to, posters, transparencies, slides, textbooks, resource books, and a variety of items of technology such as CD-ROMs, laserdiscs, videotapes, and projection equipment. All students should be provided with adequate materials and resources with which to learn, including an artroom.

LEARNING ACTIVITIES

Today, as the school reform movement recognizes art as a part of the core curriculum, all schools need to begin implementing balanced, sequential art programs. Learning activities involve looking at and understanding art, connecting the works with real-life experiences, using questioning techniques, role-playing, and effective speaking and writing skills. In studio work, students are drawing, painting, printmaking, and working in clay, metal, or wood. Students are encouraged to use their eyes along with their hands, minds, and hearts. Activities should be designed to help them look longer and more actively so they can reflect more thoughtfully. Whether they are looking at details to help piece together a painting from long ago or writing poems to express the mood of a piece of contemporary sculpture, students need to be enticed to think about what they have seen.

INSTRUCTIONAL TECHNOLOGY

Opportunities are emerging for the development of a visual arts curriculum which connects technology and art through the use of computers, color scanners, CD-ROM, video, interactive video and laser discs. Interactive communication with an art education focus is becoming available through Internet and other electronic bulletin boards. Every student should have access to the technology that can help to develop visual arts skills and knowledge. Every art teacher should have access to the appropriate educational technology and the opportunity to explore its potential. As new technologies continue to emerge, staff needs for ongoing inservice will be necessary in order to engage students continually.

CAREERS

The primary focus of visual arts education is to encourage students to become intelligent, lifelong consumers and/or producers in the visual arts. Art students should, however, have opportunities to consider the many possibilities that the visual arts offer for successful and fulfilling careers. Students considering careers in the visual arts need a well-rounded educational background. Students should become proficient in oral and written communication skills, literature, history, all the fine arts and technology. College admissions personnel, business/community leaders, and guidance counselors are excellent resources for introducing students to visual arts careers. Other art-related opportunities for students to experience career options include: apprenticeships, dual enrollments, and business partnership programs.

Pre K-post secondary
 educator/consultant
Arts administrator
Recreation
Designer
Researcher

Visual artist
Director/producer
Technical production
Medicine/science
Media
Business manager
Government service

EXAMPLES OF SUGGESTED PRACTICE FOR VISUAL ARTS

Fourth Grade - Criticism/Analysis (knowing About)

1. What the student will know/do:

Understand how celebrations reinforce connections among people by symbolizing personal, national, or tribal unity.

2. Classroom Procedures/Activities:

Students will examine similarities and differences in the forms of celebrations in art from various cultures (e.g., birth/deaths, coming of age, feasts/parties, parades). They will be shown how art forms express common themes and ideas across cultures (e.g., happiness, marriage or feelings). The students will select works (reproductions and visuals) that enable them to generate ideas for designing their own celebration theme. After showing and discussing examples of artwork that show different ways we celebrate events or private moments, the students will design an object: a flag, shield, or banner that expresses symbols of their selected "culture."

3. Assessment:

A. Constructed Response/Product: Analyze two works of art, noting artists' materials, composition, symbolism, and expression of emotions or feelings, and defend their choices. This can be written or verbal, and is a critique of the works done by different artists. This will be scaled to a rubric and be placed in the student's portfolio.

4. Relationships to the Performance Standards and the Curriculum Frameworks:

A. Performance Standard(s)
This lesson relates to the following:
Goal 1: (1.2, 1.5)
Goal 2: (2.1)
Goal 4: (4.1)

B. Curriculum Frameworks
This lesson relates to the following:

K-4 Aesthetics and describe the meanings they find in their artworks and the works of others. Specifically, understand how celebrations reinforce connections among people by symbolizing personal, national, or tribal unity.

Eighth Grade - History (knowing Who, What, When, Where)

1. What the student will know/do:

Understand the significance and impact of Ancient Egyptian art and architecture upon western civilizations and identify the cultural discoveries/attributes of the Egyptians.

2. Classroom Procedures/Activities:

Students will examine the similarities and differences between politics and religious customs of Egypt and western civilization. They will review, through various technologies, exemplars of architecture, calligraphy, and ritualistic artifacts significant to both cultures. Following some discussion, students will select visuals to assist them in designing/ developing their own 3-D sculpture, complete with hieroglyphics describing his/her own background and interests.

3. Assessment:

A. Performance/Constructed Response: A presentation about their sculpture will be given by the students. Presentation format is optional. Presenters and the student audience will be critiqued, by the teacher, on the question and answer session following each presentation.

B. Product: Through the use of the elements of art and principles of design, students will design their sculptures, beginning with a thumbnail sketch through to the final draft. These sketches will be placed in their portfolios. The completed sculptures will be assessed through the use of a scaled rubric designed and scored by the students. All sculptures will be prepared for display.

4. Relationships to the Performance Standards and the Curriculum Frameworks:

A. Performance Standard(s)
This lesson relates to the following:
Goal 1: (1.1, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10)
Goal 2: (2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7)
Goal 3: (3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8)
Goal 4: (4.4, 4.5, 4.6, 4.8)

B. Curriculum Frameworks
This lesson relates to the following:

5-8 History and recognizing various cultures by comparing themes and symbols. Specifically, understand the significance and impact of Ancient Egyptian art and architecture upon western civilizations and identify the cultural attributes of the Egyptians.

Twelfth Grade - Product/Performance (knowing How)

1. What the student will know/do:

Students explore the elements of shape and color, architectural forms and the field of illustration by designing a children's book cover.

2. Classroom Procedures/Activities:

The teacher presents the concept of the adult as role model and guide for children. As the students create illustrations for children, they take on that model role. Together, the teacher and students discuss characteristics of children as an audience and how they might respond to visuals. Each group of 3-4 students is given two children's books. Using a worksheet or guiding questions, the students compare and contrast the books, citing aspects such as color impact, use of shape, quality of printing, cover design, media used, etc. Each group reports its comparisons to the class. Then, using reproductions (posters, slides, etc.) the teacher presents 10-12 buildings (architectural exampies) discussing unique characteristics which make buildings interesting. A subtheme of American architecture or architecture of different countries could be developed at this point. Since students need pictures of buildings to work from, a classroom library is established (or a trip to the school library is arranged). The teacher demonstrates the use of color and shape, and draws the building plan on newsprint, and cuts the building plan into pattern pieces, also cutting the illustration's pieces from colored paper. Next, the teacher shows the proper use of rubber cement (or substitute adhesive) and how to complete the illustration with markers for details. Composition, interesting vs. noninteresting shapes, the use of warm and cool colors, the use of complementary colors, and developing the illustration from general shapes to specific details are emphasized.

3. Assessment:

A. Product: Students produce tangible evidence of what they are able to do. This includes the creativity of their solutions, use of materials, and the incorporation of information on architecture.

B. Process-Focused: A scoring guide (rubric) which contains specific and objective criteria for evaluating student product/performance. The rubric incorporates standards listed below.

4. Relationships to the Performance Standards and the Curriculum Frameworks:

A. Performance Standard(s)
This lesson relates to the following:
Goal 1: (1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10)
Goal 2: (2.1, 2.3, 2.6, 2.7)
Goal 3: (3.1, 3.4, 3.7, 3.8)

B. Curriculum Frameworks
This lesson relates to the following:

9-12 Product/Performance and produce a graphic design that demonstrates the employment of effective motifs, patterns, and themes. Specifically, students explore the elements of shape and color, architectural forms and the field of illustration by designing a children's book cover.

FINE ARTS REFERENCES

National Standards for Arts Education: What Every Young American should Know and be Able to Do in the Arts. 1994. National Arts Education Associations, Consortium of. MENC: Reston, VA

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Multicultural Arts Education: Guidelines, Instructional Units and Resources for Art, Dance, Music, and Theatre, K-12. October, 1993. A curriculum Development and Renewal Project developed by the Center for Music Research and the Department of Art Education at the Florida State University for the Florida Department of Education, Division of Public Schools.

South Carolina Visual and Performing Arts Frameworks. 1993. South Carolina Department of Education: Columbia, SC

Position Paper: The role of fine arts in Missouri public schools. June, 1992. Department of Elementary and Secondary Education: Jefferson City, MO

Unpublished material

The examples in Appendix A were adapted from an ongoing State Collaborative on Assessments and Student Standards Arts Education Consortium. SCASS is an effort among 22 states (including Missouri) to collect/write and disseminate assessment items in dance, music, theatre and visual arts, K-12. This consortium is overseen by the Council of Chief State School Officers (CCSSO), but is made up of fine arts representatives (mostly from state departments of education).

APPENDIX A

EXAMPLES OF QUALITY STUDENT WORK

There are several limitations to this appendix. First, the appendix does not include examples of quality student work that cannot fit within the format of a book, such as dance recitals and music and theatrical performances, mainly because of time constraints and funds to professionally produce a video or a CD. Second, our examples were adapted from the SCASS project which is being field tested and data are currently being collected. Thirdly, survey results from the field indicated about an even split on the response to including student work. The Framework writers, for the most part, thought student work should not be included. It is generally questioned, "What is quality student work?"

Despite those limitations, the examples in Suggested Practices and the SCASS examples in Appendix A will enable readers to visualize what Missouri students should be able to do with regard to Show-Me Standards in the fine arts.

ELEMENTARY SCHOOL FINE ARTS ACTIVITY
"IMAGINARY CREATURES" *

Task

Visual Arts Exercise

Students will create two-dimensional drawings, paintings, or prints of imaginary creatures (past and present), using line, color, form, and texture expressively to convey how the creature looks and aspects of its life and habitat.

Show-Me Knowledge Standards Addressed

FA 1 Process and techniques for the production, exhibition or performance of one or more of the visual or performed arts

Show-Me Performance Standards Addressed

1.9 identify, analyze and compare the institutions, traditions and art forms of past and present societies
2.5 perform or produce works in the fine and practical arts
3.3 develop and apply strategies based on one's own experience in preventing or solving problems
4.7 identify and apply practices that preserve and enhance the safety and health of self and others

Materials/Equipment Required

Drawing, painting, or printmaking tools and equipment

Purpose of Assessment

Students will be assessed on their ability to handle materials safely and use design elements and symbols, and their ability to connect concepts from art and science.

Background/Instructional Context

Teachers and students should discuss the idea of "imagination" and "imaginary." Students should have had some recent experience with the art materials they will be using in this assessment; that is, they showed know how to handle paints and brushes, blend colors, and create various textures with paint, if that is the medium, or how to use a single crayon to create light and dark values, thick and thin lines, and textures, if that is the medium. For the purpose of this assessment, all students should use the same materials.

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They should be familiar with the concepts of using texture, pattern, contrast, repetition, color effectively to create composition.

Students should be used to talking about their work with others.

For older students, the concepts of relating an imaginary creature's attributes to his/her habitat can be introduced, thus making an interdisciplinary link with science.

Directions

The teacher should lead the class in a discussion of imaginary creatures, asking students to talk about their ideas, and be specific about the kinds of body parts, skin, fur, scales, or feathers the animal has. Where does it live, and what does it do? What does it like to eat? Where does it sleep? For younger children, these questions should stimulate and sharpen ideas about experiences, places, and conditions they know, such as family, shelter, food, weather. For older children, the teacher can direct the discussion to the relationship between the imagined creature and the imagined environment: What would a creature need to survive in the desert, underwater, or on a planet with zero gravity (floating in space)? This introductory discussion should be videotaped in order to compare students' initial ideas with their finished work.

For the purpose of this assessment, all students should use the same art materials or processes, and the teacher should review the characteristics of the materials or processes before work begins.

Possible Extensions

Students translate their creatures into three-dimensional form, or begin with the idea of habitat, and depict the adaptations of creatures to it.

MIDDLE SCHOOL FINE ARTS ACTIVITY
"TRIBAL VESSELS" *

Task

Visual Arts Exercise

Students will be introduced to various art forms from several cultures with relationships to symbolism/ornamentation in ceramic vessels; students will create ceramic vessels based on preliminary sketches; students will keep a process portfolio as part of the project.

Show-Me Knowledge Standards Addressed

FA 1 process and techniques for the production, exhibition or performance of one or more of the visual or performed arts
FA 5 visual and perfroming arts in historical and cultural contexts

Show-Me Performance Standards Addressed

1.9 identify, analyze and compare the institutions, traditions and art forms of past and present societies
2.5 perform or produce works in the fine and practical arts
3.2 develop and apply strategies based on ways others have prevented or solved problems
4.1 explain reasoning and identify information used to support decisions

Materials/Equipment Required

Clay
Earthtone pigments (for decoration)
Modeling tools
Visual examples of Native American ceramics, folk art ceramics, Greek ceramics, and Contemporary ceramics
Information about symbolism
Journal
Portfolio materials

Purpose of Assessment

Student will be assessed over time on the understanding and application of art concepts; knowledge and skills exhibited as a result of historical and cultural research; imaginative design; expressive production; and critical evaluation of their own artwork and artwork of others.

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Background/Instructional Context

Students will need to have an understanding of organizations of nations, tribes, clans, families, etc. Students should have an ability to relate symbols to meaning in images. Students should be familiar with the process of research and investigation used by artists. Students will need to have access to family heritage information. Students should have some drawing experience, some knowledge of qualities of good composition, familiarity with portfolio assessment and reflection. Students will need knowledge of hand-building methods in ceramics, knowledge of basic color theory.

During the introduction to this project the students will be introduced to Greek painting, American Indian art, American folk art, and contemporary American ceramics. Primarily these references will richly exhibit the use of symbolism and ornamentation in conjunction with the ceramic vessel. During this presentation there would be an open student-teacher discussion format. The discussion will permit the students to talk about the images presented in the slides and reproductions and develop their own conclusion about the use of symbolism in them. The students will engage in conversations about how artists pursue research and investigation to develop their ideas and subject matter.

Approximately one week prior to the beginning of the project each student will be expected to complete a family heritage worksheet that will be utilized as a personal reference in the planning and creating stages. It will not be necessary for the teacher to review the worksheet.

The worksheet will facilitate the beginning research into the student's personal and family history. Students will be encouraged to talk with parents, grandparents, and any additional relative(s) they deem to be important.

Directions

1. Students will write a brief description of themselves in their journal.

2. Students will complete a family heritage worksheet privately.

3. Students will research, design and create preliminary sketches for the vessel or interconnecting vessels using personal or family symbols for ornamentation or decoration.

4. Students will conduct peer reviews to assess each other's sketches for clarity of design, including shape, symbolism, and surface decoration and/or ornamentation.

5. Students will hand build a ceramic vessel or interconnecting vessels with earthtone surface decoration incorporating symbolism which is relevant to their own family heritage.

6. Students will complete a self-evaluation form.

7. Students and teacher will assess dimensions of learning and save in the portfolio.

Set-Up

The art teacher will select quality examples from their own culture, more distant cultures, and examples which exhibit diversity from those cultures. The examples might include posters, reproductions, magazine illustrations. slides, electronic images, and original works. An exhibit should be arranged in the studio to complement the work. Students should have the opportunity to pursue their own investigation, looking for examples that will assist in shaping their decision for creating and decorating their vessel. The studio should be equipped with ample moist clay, an assortment of modeling tools, small sponges, clay slip for bonding, clay slip of contrasting clay body parts, and a variety of lead-free glazes. The teacher will also have a ceramic kiln and the availability to fire the student work. Each student will need a firm board of at least 12" x 12" as a base upon which to construct his/her vessels, a large plastic bag to cover the work, and a safe storage place. The studio should have a space for teacher demonstrations which will include coil and slab building techniques, and surface decorations. Scoring forms for self-assessment, peer group assessment, and final assessment should be available at the appropriate times.

Skill development shall include teacher demonstrations and modeling. Students will hand build a ceramic vessel or interconnecting vessels based upon preliminary sketches, that reaches the minimum height or width of ten inches. During the construction of the vessel the students will incorporate personal emblems or symbols they developed to enhance or decorate the vessel. The students will be expected to consider the use of a limited color palette for surface decoration and firing techniques in the overall aesthetic outcome. The limited color palette will include earthtones, i.e., reds, browns, yellows, greens, and black. Students will demonstrate their ability to construct the vessel utilizing the pinch, coil and/or slab hand building techniques.

Reflection
  assess own work
  evaluation of work of others
  ability to process criticism
  articulation of artistic goals

Approach to Work
  engagement
  work independently
  work collaboratively
  ability to use cultural resources

Each student will enter his/her student-teacher assessment profile into his/her portfolio, including records of completed works, journal keeping, and works in progress.

HIGH SCHOOL FINE ARTS ACTIVITY
"FIGURE DRAWING" *

Task

This assessment includes five scoreable units emphasizing art criticism, drawing, composition and self-assessment. Each unit is from 10 to 60 minutes in length for a total of 120 minutes for all five units.

Show-Me Knowledge Standards Addressed

FA 2 the principles and elememnts of different art forms
FA 3 the vocabulary to explain perceptions about and evaluations of works in dance, music, theater and visual arts

Show-Me Performance Standards Addressed

1.9 identify, analyze and compare the institutions, traditions and art forms of past and present societies
2.5 perform or produce works in the fine and practical arts
3.4 evaluate the processes used in recognizing and solving problems
4.1 explain reasoning and identify information used to support decisions

Purpose of Assessment

Students will be required to create a series of four related drawings and a final collage/drawing. They will be asked to evaluate the technical quality and creative expressiveness of their original work. Students will be required to analyze their own drawings and reproductions of other art and provide an analysis of how the form and content convey message(s), theme(s), or mood(s). When asked to analyze the reproductions, students will be required to explain the message(s), theme(s), or mood(s) in terms of the art's cultural significance.

Materials/Equipment Required

Unit #1
Photocopied reproductions of four contour drawings (an outline drawing of a figure, a blind contour drawing of a figure, regular contour drawing *Maid Preparing to Dust* by Hokusai, and a contour drawing showing gesture).
Student model in a hat, jacket, pants, shirt, casual shoes. Student model will assume the following positions:

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- position #1 - stand with arms down at side
- position #2 - sit in chair with hands folded in lap
- position #3 - sit on table cross legged
- position #4 - implied movement (e.g., figure toss ball or step back in surprise)

A packet containing the following:
- soft primary pencil 4B
- colored chalk or pastels
- one sheet of 9" x 12" newsprint for preliminary sketches
- three sheets of 9" x 12" drawing paper

Note: Fold one sheet of drawing paper in half (width/or hamburger fashion) and use each of the 4 1/2" x 6" rectangles for drawings 1 and 2. Use a separate sheet of paper for drawings 3 and 4.

Unit #2
#2 pencil with eraser, Student Assessment Booklet, and the four contour drawings completed for unit #1.

Unit #3
3 reproductions:
- *Return of Maudelle Sleet*, 1982, Romare Bearden, M. Brown Gallery, Ohio
- *Girl Before a Mirror*, 1932, Pablo Picasso, Museum of Modern Art, NY
- *Annette*, 1962, Alberto Giacometti, The Art Institute of Chicago

#2 pencil with an eraser, Student Assessment Booklet

Unit #4
- *Return of Maudelle Sleet*, 1982, Romare Bearden, M. Brown Gallery, Ohio
- *Girl Before a Mirror*, 1932, Pablo Picasso, Museum of Modern Art, NY
- *Annette*, 1962, Alberto Giacometti, The Art Institute of Chicago

A packet for each student that contains appropriate and accessible materials.
Packet may contain any of the following:
- oil pastels
- colored chalk or pastels
- colored markers and overwrite markers
- colored pencils, #2 pencil
- colored corrugated board
- 6" x 9" white railroad board
- glue, scissors, mat knife
- 6" x 9" gray cardboard to use with mat knife
- wall paper
- mixed patterned and solid colored papers
- one sheet of 9" x 12" newsprint for thumbnail sketches
- metallic papers

Unit #5
#2 pencil with eraser, Student Assessment Booklet

219

Background/Instructional Context

Unit #1: 10 minutes
After studying reproductions of four drawings, each representing a different approach to drawing, students are asked to make four original drawings of the human form. Students will demonstrate how the use of media, techniques, and process communicate ideas and expressive qualities. Students will observe a model in four different positions and record the human form in space by using four different approaches to contour drawing.

Unit #2: 10 minutes
The second unit asks students to reflect upon their drawings of the figure to explore the implications of various choices made during the drawing process. Students will have 5 minutes to answer the following question in their assessment booklets.
How did the quality of the line in your four drawings change to enable you to communicate the expressive qualities of the figure?

Unit #3: 15 minutes
The third unit asks students to choose one of three works of art. Students will have 15 minutes to respond to the following in their assessment booklets.

Select one work and identify the strongest sensory, formal and expressive qualities. Describe how the artist used them to communicate ideas.

Use the visual images in the work of art you selected to identify the culture and time period in which the work was created. Based on your understanding of the work's cultural context, analyze the work's message(s), theme(s), or mood(s). Support your ideas by referring to specific examples from the work.

Unit #4: 60 minutes
The fourth unit asks students to study reproductions of contemporary art focusing on the human figure and then to create an original composition that depicts a fantasy figure or own alter-ego (a second self). The composition should communicate the subject matter, symbols, and ideas they wish to convey. Students will decide upon multiple solutions to the design problems and demonstrate competence in producing an effective relationship between intent and artistic choices. They may develop thumbnail sketches which will inform later decision making for their comparisons. The final composition should reflect wise, apt decisions regarding the use of patterns, designs, and spaces. Ultimately, the form and content of their composition should enhance the communication of idea(s), message(s) and/or theme(s).

Unit #5: 15 minutes
The fifth unit asks students to reflect upon and evaluate their completed collage/drawing by identifying intentions, exploring the implications of their choices, and analyzing and justifying the choices they made to complete their works. Students are given 15 minutes to write complete and concise responses to the following questions:

Describe your fantasy figure or alter-ego and how the composition, elements and principles, imagination and media you've chosen to use convey this message. What are the strengths of this collage/drawing?

How would you alter or change this collage/drawing to make it stronger?

Set-Up and Administration Directions

UNIT #1: 10 minutes total including directions

Room set-up: Students will be seated in a room with tables. During the first part of the assessment they will be seated with tables in a semicircle. The tables will stay this way for the rest of the exercise as they will be working at the tables. The model will pose seated on a chair on a table in the front of the room. Students will be positioned at tables so they can see the whole figure from any position.

Ask students to follow along as you read aloud.

SCRIPT: This assessment includes five scorable units emphasizing art criticism, contour drawing, composition, and self-evaluation. Each unit is from 15 to 60 minutes in length for approximately 120 minutes for all five units. Please read the whole script carefully so that you will understand the various drawing and writing tasks you will be doing today. There should be no talking.

SCRIPT: You will have 10 minutes to make four contour drawings of the human figure. You will be working with a #4B pencil. Use the three sheets of drawing paper for your final drawings. Fold one piece of drawing paper in half width-wise (divide the paper into two 4 1/2" x 6" parts). Use one half of the paper for the first drawing and the other half for the second drawing. Use the full sheets of drawing paper for the third and fourth drawings. The newsprint is for preliminary sketches, if any.

SCRIPT: Contour drawing creates a feeling of three-dimensional form as the lines move across the figure as well as around the figure defining the form. The process of contour drawing helps to develop eye/hand coordination so important to drawing. The process of contour drawing emphasizes line quality rather than photographic representation of the drawing of the image.

SCRIPT: Your four contour drawings will demonstrate how well you are able to communicate ideas using the required media and time constraints. Your technique as process as well as your finished drawings will contribute to the quality of your performance. Concentrate on drawing from the model. Observe and record the form in space. The first and second drawings will each take 1 minute. The third and fourth drawings will each take 2 minutes.

SCRIPT: You will need all of your material for this exercise on your table in front of you. We will be moving from one task to another without more than a minute between. Please listen carefully and start and stop when I tell you to do so.

SCRIPT: Study the four drawings you have been given.

SCRIPT: The first drawing shows the figure in outline around the body only, showing a flat two-dimensional image,

SCRIPT: The second drawing shows a blind contour drawing, demonstrating the search for the configuration of the form by looking and seeing the figure without looking at the paper. This looks somewhat distorted and unfinished, but is part of the process of developing eye/hand coordination in drawing.

SCRIPT: The third drawing, a reproduction, is titled *Maid Preparing to Dust* by Hokusai. The model is drawn in contour but not with one continuous line. The free-flowing movement of the simple lines defines the form, detail, and expression of the figure.

SCRIPT: The fourth drawing shows a contour drawing of the figure. This demonstrates the use of flowing contour line to define gesture in the human form. Contours move across the figure. The artist searches for details and movements of the form freely with a continuous, moving contour line.

SCRIPT: You will be making four drawings of a figure using the contour drawing approach. A model will pose for each of the drawings. You have been given a practice sheet of paper to sketch any or all of the drawings before you draw them on the paper provided. Do not spend much time with a preliminary sketch.

SCRIPT: Do not begin any of the drawings until I tell you to BEGIN. STOP drawing when I call time.

First Drawing
SCRIPT: The model will now take the predetermined position. {Pause until the model gets into position. Read the directions for the first drawing silently as I read them aloud.

SCRIPT: Look closely at the first drawing that shows the figure in outline around the body only, showing a flat two-dimensional image. You will be making a drawing using this technique.

SCRIPT: On one half of the folded paper make an outline of the figure, a two-dimensional drawing. Look carefully at the figure and its relationship to the space of the rectangle provided for you to draw it in. Draw with one continuous line using the black marker. Balance the space with the figure in the best way possible. You may make a practice drawing quickly on the practice sheet of paper provided for you. You have 1 minute to do this. BEGIN.
At the end of 1 minute call STOP.

Second Drawing
SCRIPT: The model will now take position #2. (Pause until model gets into the predetermined position.) Read the directions for the second drawing silently while I read them aloud.

SCRIPT: Look closely at the second drawing that shows a blind contour drawing demonstrating the search for the configuration of the form by looking and seeing the figure without looking at the paper. This looks somewhat distorted and unfinished, but this is part of the process of developing eye/hand coordination. You will be making a drawing using this technique.

SCRIPT: On the other half of the folded sheet you will make a blind contour drawing of the model without looking at the paper and without lifting your pen as you draw. You will want to imagine the pen as touching the contours of the body as you are drawing slowly and deliberately concentrating on line and form. You will use eye/hand coordination in this process.

SCRIPT: If at any time you feel that you have lost your place with your line, look at your drawing and reposition your pen at a point on the drawing and continue your line drawing. Try to draw your figure large enough so that it fills most of the space provided. You will have 1 minute. Remember that you may make a practice drawing quickly on the practice paper provided before you do your drawing in the rectangle provided. BEGIN.
(At the end of I minute call STOP.)

Fourth Drawing
SCRIPT: The model will now take position #4. (Pause until the model gets into the predetermined position.) Read the directions for the fourth drawing silently as I read them aloud.

SCRIPT: Look carefully at the fourth drawing. See how the simple flowing contour lines define the human form in space. Contours move across the figure to define gesture in the human form. The artist searches for the details and movements of the form freely with a continuous searching line.

SCRIPT: On a full-sized sheet of drawing paper make a contour drawing of the figure. Look at both the model and the paper carefully observing the detail and form of the image. Place your pen at a point on your paper at which to begin drawing and record what you see and feel with a continuous line showing the details and information of the figure. Concentrate on line, form and the position of the figure balancing it in the rectangular space provided for you. You will use eye/hand coordination as you do this process. Remember that you may make a practice drawing quickly on your practice paper before doing the drawing in the space provided. You have 2 minutes to do this drawing. BEGIN.
(At the end of 2 minutes call STOP.)

UNIT #2: 15 minutes including directions

Room set-up: (Same throughout as for unit #1)
Be sure students have their four drawings from unit #1 in front of them.

SCRIPT: You will be asked to reflect upon the four contour drawings that you completed for unit #1 of this assessment. Do not BEGIN until I tell you to do so. STOP

when I call time. Pick up the pencil and place the answer booklet in front of you. Keep your drawings in full view as you prepare to answer the following questions. You will have five minutes to write your answers. You may now BEGIN.
{After 10 minutes call STOP.}

UNIT #3: 15 minutes including directions

SCRIPT: You will have 15 minutes to respond to four works of art by comparing and contrasting them. You will be asked to identify the various cultures and time the four works reflect and to analyze and interpret the four works for relationships among form and context.

SCRIPT: Study the slides or posters of the works by Bearden, Picasso, and Giacometti. You will write about the four works of art. Artists create compositions with figures that show an understanding of the figure but are very original in thought and design. Look carefully at the four compositions and answer the questions as concisely as possible. You may BEGIN working. You have 15 minutes to answer the questions.
{After 15 minutes call STOP.}

UNIT #4: 60 minutes including directions

Room set-up: The students will need to have all their materials set up before they can move into this next task. They will be making a collage/mixed media fantasy figure or alter-ego. They may have the reproductions to study for the first 5 minutes of this process, then collect them.

SCRIPT: You have studied the works of three artists. Study once again how each of these artists used materials, drawing technique, composition and imagination to show a contemporary view of the figure.

SCRIPT: You are to create a drawing/collage of a fantasy figure or alter-ego (a second self). You may choose any or all of the materials provided. You must remember to show a human figure altered to show a second self - a person you would like to become, or often feel like you become at times. The figure can be placed in a fantasy situation or dreamlike story, but the figure must be of main importance and have some resemblance of a human figure.

SCRIPT: You will have a total of 60 minutes to respond to three questions and complete your drawing/collage. Make sure you gauge your time well; responses to the questions should take no more than 15 minutes.

SCRIPT: Your thoughtful responses to the following three questions will help you plan your drawing/collage and help the scorers of this assessment make more informed judgments about your work.

Think carefully what qualities you want to communicate in your figure. Now explain your alter-ego and identify qualities you which to communicate in your artwork

about this character.
Think carefully about what your figure will do. What will the composition look like? How will the figure be placed on the space? What other objects or shapes will be in the composition? Now sketch some possible solutions on the scratch paper provided. All written comments and sketches will be collected.

Think carefully about the type of drawing technique you will use for your end result. Will you use careful outline or quick gesture technique? Think about your selection of materials. What materials will best complement your ideas and communicate the qualities of your alter-ego?

Do not begin until I tell you to begin; when I call time, stop. You have a total of 60 minutes to do this. You may now BEGIN.
{After 60 minutes call STOP.}

UNIT #5: 15 minutes not including directions

Room set-up: Students should have their fantasy figure or alter-ego in front of them as they respond to the questions.

SCRIPT: Now that you have completed your collage/mixed media drawing, you will reflect and evaluate on your completed composition by explaining your intentions, analyzing the implications of your choices, and justifying approaches/processes you chose to complete your composition.

SCRIPT: Reflect upon your work by answering the questions listed below. Answer them concisely and to the point. Answer in complete sentences.

Identify the strongest sensory, formal and expressive qualities. Describe how you used them to communicate ideas, messages and/or themes.

Explain how you would change the drawing/collage to make it stronger.

You may now BEGIN.
{After 15 minutes call STOP.}

ELEMENTARY FINE ARTS ACTIVITY
"HAIKU POEMS" *

Task

Dance Exercise

Students will work together in groups of three to cooperatively create a dance to a designated haiku poem.

Part 1: Given four haiku poems to choose from, the student will select one poem as the stimulus to create and perform a solo dance.

Part 2: Students will work together in groups of three to cooperatively create a dance to a designated haiku poem.

Total time block: 60 minutes

Show-Me Knowledge Standards Addressed

FA 1 process and techniques for the production, exhibition or performance or one or more of the visual or performed arts

FA 4 interrelationships of visual and performing arts and ther relationships of the arts to other disciplines

Show-Me Performance Standards Addressed

1.9 identify, analyze and compare the institutions, traditions and art forms of past and present societies
2.5 perform or produce works in the fine and practical arts
3.3 develop and apply strategies based on one's own experience in preventing or solving problems
4.6 identify tasks that require a coordinated effort and work with others to complete those tasks

Material/Equipment Required

Any Haiku poem with movement images may be used; if the Haiku is reproduced for a large-scale use, copyright permission must be obtained. The following is a suggestion only: *Cricket Songs*, Japanese haiku translated by Harry Behn. P, Brace & world Library Edition, Harcourt, Brace & World, Inc., 757 Third Ave., New York, NY, 1964.

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4 haiku poems written on chalkboard or large paper
Video camera
Tripod
Blank videotape
masking tape/cones

Purpose of Assessment

Students will be assessed on:
creating an original solo dance using a haiku poem as a stimulus/prompt
creating an original dance with a partner expressing an idea from a Haiku poem
demonstration of concentration, controlled body movements, well-connected transitions in dance performance of a dance with a clear beginning, middle and end.

Background/Instructional Context

Students should have some familiarity with haiku form of poetry. Students should understand movement qualities of force and effort (or energy). Students should have had experience with making shapes, and using whole body movements and creating transitions while performing dances.

Set-Up and Special Instructions for the Facilitator

Number of students: Groups of 3

Prior to the assessment the facilitator will:

Section off a large area (approximately 20′ x 30′) using cones or masking tape, and divide this into three spaces, approximately 20′ x 10′.

Display the four haiku and a list of important criteria for assessing the students' dances, using a chalkboard or a large piece of paper. Criteria are:

1. The dance has a beginning, middle and end.
2. The dance shows more than one type of force to express the idea (e.g., heavy/light, sharp/smooth, soft/hard).
3. Controlled body movement
4. Well-connected transitions with whole body shapes.

Also prepare the haiku to be used for the group dance for later display. Students should be able to clearly see the poems and list from anywhere in the marked-off area.

Instruct students to wear loose-fitting, comfortable clothes, and be barefoot or wear sneakers.

Script and Administration Instructions

(Facilitator instructs each student to sit in one of the marked-off areas.)

227

SCRIPT: Please read each poem carefully, and select the poem you will use to create a dance. Take 3 minutes to do this.

(After 3 minutes facilitator calls time.)

SCRIPT: You will improvise and perform a dance that expresses the haiku you have chosen. The dance should have a beginning, middle and end. It should show the movement quality (sometimes referred to as force, effort or energy) and contrast in quality. Control body movements and make well-connected, purposeful transitions between shapes. You will choose how the poem will accompany the dance by selecting one of the following options:

1. Recite the poem prior to performing the dance
2. Recite the poem and do the movements at the same time
3. Recite a line and then do the movement, in a call-and-response form

SCRIPT: Before we go any further, I will direct a seven-minute warm-up.
(After the warm-up, students resume their places.)

SCRIPT: This is a list of things that will be rated in your dance. Please follow along as I reread them to you.

SCRIPT: Are there any questions? (Address as needed.)

SCRIPT: You will have approximately 10 minutes to improvise and create your dance. After that, each of you will show your dance and will be videotaped to be rated later. If you finish before the 10 minutes is up, please sit quietly and wait for the others.
(After 10 minutes, facilitator calls time.)

SCRIPT: Now you will each have a chance to perform your dance.
(Facilitator tell students the order in which they will perform.)

SCRIPT: Ready, begin.

(For the next exercise students will have the use of the entire space. Remove the cones or tape that designated the individual areas. The haiku for the group exercise should now be displayed. Facilitator chooses the poem for this exercise.)

SCRIPT: Now the three of you will work together to create one dance. You will be working with the poem you see in front of you. The same list of important things to include in your dance applies. However, for this part of the exercise you will have 10 minutes to discuss and improvise how you will use the three of you to express the poem. You will be given 10 more minutes to practice what you have composed; then you will perform the dance. Are there any questions?

(Facilitator responds as needed, and instructs the first group to begin. After 10 minutes, facilitator calls time.)

SCRIPT: Now you will perform your dance.

MIDDLE FINE ARTS ACTIVITY
"RITUAL THEMES" *

Task

Dance Exercise

Students will collaborate to create and perform an original dance based on a ritual theme. The dance will contain a clear beginning, middle and end, and include appropriate rhythmic, vocal and/or percussive accompaniment. Students will respond by identifying the elements of time, space and force and will explain how and why these elements were included in their composition. In an open-ended extended question, the student will further describe what role this ritual has played in the development of dance.

Total time block: 90 minutes/Extended task may take more than one session to complete.

Show-Me Knowledge Standards Addressed

FA 3 the vocabualry to explain perceptions about and evaluations of workd in dance, music, theater and visual arts

FA 5 visual and performing arts in historical and cultural contexts

Show-Me Performance Standards Addressed

1.6 discover and evaluate patterns and relationships in information, ideas and structures
2.5 perform or produce works in the fine and practical arts
3.2 develop and apply strategies based on ways others have prevented or solved problems
4.5 develop, monitor and revise plans of action to meet deadlines and accomplish goals

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Materials/Equipment Required

Video camera
TV
VCR
Blank tape
Tripod, or person to operate camera
Sheets of paper for taking notes during discussion of group dance, and for responding to videotape
6 pencils
4 name tags; clips or pins for attaching
4 desks and chairs
large open space where students can move safely

Purpose of Assessment

Students will be assessed on:
generating ideas cooperatively for a group dance
individually exploring and improvising on aspects of ritual themes
composing/creating a group dance
performing a group dance
responding to viewed dance through description of movement elements using appropriate vocabulary

Background/Instructional Context

Students will need to have an understanding of ritual themes in dance and how rituals have contributed to the development of dance in various cultures (such as Native American, Mexican-American, African American, Pacific-Rim, Egyptian, Mayan, Inca, etc.). Students will need to be familiar with the difference between literal and abstract movement. Students will need to know dance terminology. Students should have familiarity with movement dynamics, movement phasing and principles of alignment.

Set-Up and Special Instructions for the Facilitator

Number of Students: Group of 4

Students will have been instructed to wear loose, comfortable clothing and bare feet or sneakers, no stocking feet.

In one corner of a large, open space (preferably a dance studio, theater, or gym), set up four desks and chairs with paper and pencils, VCR, and TV. Leave as much free space as possible for students to dance.

Person administrating assessment should display enthusiasm and a supportive, encouraging approach. Instructor should speak naturally to students and answer questions as fully as possible without supplying ideas/answers, etc.

Session should be videotaped from the very beginning, as students first enter and are given initial instructions. During the performance, if video camera is on a tripod, it should take in the entire space where students are working. Operator should span space to include interaction of students, and close-ups where appropriate. All students should then be filmed (with close-ups) equally.

Once a dance is filmed, students will watch the video and be given remainder of assessment time to complete written task. Instructor will collect written student evaluations of dance and use these and video of session for final assessment of each of the four students.

Script and Administration Directions

SCRIPT: I am going to ask you to create an original dance based on the theme of ritual. Your dance should be approximatly 1 minute in length. As a group, you will generate ideas for a ritual dance and then select one. Separately you will explore and improvise movement that expresses aspects of your chosen theme. With these movement ideas you will work together to create your dance. The dance should have a clear beginning, middle and end, and the improvised movements you select should contribute to this structure and relate to the theme. You will also create and include vocal, rhythmic and/or percussive sound to accompany your dance.

SCRIPT: First I will give you paper and a pencil so one of your group can record all the ideas you generate. Are there any questions?

SCRIPT: I will be recording your work and performance on video so we have a record of all you do.

SCRIPT: Okay, you will begin now. I will give you 3 minutes to generate and record all your ideas.
(After 3 minutes facilitator calls time.)

SCRIPT: Please read back the list of ideas and cooperatively, as a group, select one to create your dance. I will give you 3 minutes to complete this task.
(After 3 minutes facilitator calls time.)

(Demonstrate the ability to work cooperatively in a group of three or four during the choreographic process.)

SCRIPT: Now that you have chosen a theme I will give you 5 minutes to explore and improvise separately, by yourself, a variety of movement and/or sounds/rhythms that will express aspects of your theme.
(After 5 minutes facilitator calls time.)

(Create a dance of at least 32 counts that successfully communicates a topic of personal significance.)

SCRIPT: Using cooperative skills, please take these ideas and any new ideas you discover and create a dance about 1 minute in length. Your dance should contain a beginning, middle and end, and should also include the elements of space-time-force such as pathways, speed, levels, direction and dynamics. You have 15 minutes to complete your dance. Then I will give you 5 more minutes to practice the dance before you perform it for me.
(After 5 minutes facilitator calls time.)

SCRIPT: Now will you please perform your dance with your very best effort.
(When the dance is completed, facilitator calls time.)

{Facilitator cues video}

SCRIPT: Please watch the video of your dance performance. Look for the elements of dance in your piece and how they contribute to and interpreted the theme of your ritual.
(Facilitator and students watch video.)

SCRIPT: Please sit at the desks. Using the paper and pencils provided, please discuss or describe the following in essay form. You will have 15 minutes.
The dance elements you used in your piece and why.
How does the ritual dance you chose to interpret relate to, or what role did it play in, the developmental history of dance?
(After 15 minutes facilitator calls time.)

(After viewing a dance, describe the movements and movement elements using appropriate dance vocabulary (e.g., level, direction).

HIGH SCHOOL LEVEL FINE ARTS ACTIVITY
"CONTEMPORARY, POLITICAL OR SOCIAL ISSUE" *

Task

Dance Exercise

Students will collaborate to create and perform an original dance (using literal and abstract movement) based on a contemporary political or social issue. The dance will be at least one minute in length and will reflect a specific view of the issue. Students will view a video of this dance and will then manipulate the dance to alter the view/emphasis/meaning of the issue.

Students will then respond with open-ended questions by discussing choreographic structure and elements of dance used in their two pieces and how and why dance can be used as an alternative and effective means of communicating ideas/issues.

Total time block: 90 minutes

Show-Me Knowledge Standards Addressed

FA 1 process and techniques for the production, exhibition or performance of one or more of the visual or performed arts
FA 2 the principles and elements of different art forms
FA 3 the vocabulary to explain perceptions about and evaluations of works in dance, theater and visual arts

Show-Me Performance Standards Addressed

1.5 comprehend and evaluate written, visual and oral presentations and works
2.2 review and revise communications to improve accuracy and clarity
3.1 identify problems and define their scope and elements
4.3 analyze the duties and responsibilities of individuals in societies

Materials/Equipment Required

Video camera
TV
VCR
Blank tape
Tripod, or person to operate camera
Sheets of paper for taking notes during discussion of group dance, and for responding to video
6 pencils

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4 name tags; clips or pins for attaching
4 desks and chairs
Large open space where students can move safely

Purpose of Assessment

Students will be assessed on:
generating ideas cooperatively for a group dance
individually exploring and improvising on aspects of ritual themes
composing/creating a group dance performing a group dance responding to viewed dance through description of movement elements using appropriate vocabulary

Background/Instructional Context

Students will need to have an understanding of politics and social issues and how these have contributed to the development of dance in various cultures (such as Native American, Mexican-American, African American, Pacific-Rim, Egyptian, Mayan, Inca, etc.). Students will need to be familiar with the difference between literal and abstract movement. Students will need to know dance terminology. Students should have familiarity with movement dynamics, movement phasing and principles of alignment.

Set-Up and Special Instructions for Facilitator

Number of Students: Group of 4

Students will have been instructed to wear loose, comfortable clothing and bare feet or sneakers, no stocking feet.

In one corner of a large, open space (preferably a dance studio, theater, or gym), set up four desks and chairs with paper and pencils, VCR, and TV. Leave as much free space as possible for students to dance.

Person administrating assessment should display enthusiasm and a supportive, encouraging approach. Instructor should speak naturally to students and answer questions as fully as possible without supplying ideas/answers, etc.

Session should be videotaped from the very beginning, as students first enter and are given initial instructions. During the performance, if video camera is on a tripod, it should take in the entire space were students are working. Operator should span space to include interaction of students, and close-ups where appropriate. All students should then be filmed (with close-ups) equally.

Students will alternatively collaborate, improvise and watch video, according to the script. After the last video has been watched, students will be given remainder of assessment time to complete written task. Instructor will collect written student evaluations of dance and use these and video of session for final assessment of each of the four students.

234

Script and Administration Directions

SCRIPT: I am going to ask you to create a dance that reflects a specific view of a contemporary social or political issue. Together as a group you will decide on a theme of subject. You will then contribute your own ideas or suggestions for choreographing a dance based on this theme and listen to the ideas of others. Separately you will explore and improvise movement that expresses aspects of your chosen subject/theme. With these movement ideas you will work together to create your dance.

SCRIPT: Your dance should be at least 1 minute in length and have a clear beginning, middle and end. The improvised moves you create and select should contribute to this structure and relate to your theme. After you have completed your dance you will be asked to perform it for me.

SCRIPT: You will be videotaped throughout this process and in the performance of your finished dance so we have a record of your work.

SCRIPT: After you've performed your dance you will watch it on the video.

SCRIPT: You will then be given time to manipulate and change aspects of your dance so that it will reflect a different view of the same issue. Then, you will perform the new version of your dance.

SCRIPT: Please tell me if you have any questions or would like me to go over anything again.
(Facilitator waits for any replies.)

SCRIPT: OK we are ready to begin. Here is paper and pencil so one member of your group can record all the ideas you generate. I will give you 3 minutes to make your list of ideas.

(After 3 minutes facilitator calls time.)

(Demonstrate the ability to work cooperatively in a group of three or four during the choreographic process.)

SCRIPT: Now that you have chosen a theme I will give you 5 minutes to explore and improvise separately, by yourself, a variety of movement and/or sounds/rhythms that will express aspects of your theme.
(After 5 minutes facilitator calls time.)

SCRIPT: Using cooperative skills, please take these ideas and any new ideas you discover and create a dance about 1 minute in length. Your dance should contain a beginning, middle and end, and should also include the elements of space-time-force such as pathways, speed, levels, direction and dynamics. You have 15 minutes to complete your dance. Then I will give you 5 more minutes to practice the dance before you perform it for me.
(After 15 minutes facilitator calls time.)

SCRIPT: You have 5 minutes to practice your dance.
(After 5 minutes facilitator calls time.)

SCRIPT: Now will you please perform your dance with your very best effort.
(When the dance is completed, facilitator calls time.)

(Facilitator cues video)
SCRIPT: Please watch the video of your dance performance and be thinking of ways you can manipulate the dance, or change it, to reflect a different view of the same issue.
(Facilitator and students watch video.)

SCRIPT: As a group you now have 3 minutes to select another view of the same issue that you just danced. As you plan, think about how your dance movements and composition will enhance the new view you are showing.
(After 3 minutes facilitator calls time.)

SCRIPT: I will give you another 3 minutes to separately explore and improvise movement that might be used to alter the dance to reflect this different view.
(Students improvise individually for those three minutes and then facilitator calls together to plan the new dance.)

SCRIPT: Using cooperative skills you have 15 minutes to take these ideas and any new ideas you discovered and recreate your dance to reflect your altered view. Then you will perform your piece for me.
(After 15 minutes facilitator calls time.)

SCRIPT: Now will you please perform your dance with your very best effort.

SCRIPT: Now that you have performed your new dance, please watch the videos of both dances. You will be asked to comment in writing to the following statements: Discuss the dance elements and the choreographic structure in your dances and why certain ideas were selected and used.

Please explain why dance is an effective and alternative way of communicating an idea such as the social/political issue you selected.

SCRIPT: After watching the videos you may sit at the desks provided to write your answers. You will have the remainder of the time (instructor calculates time left to complete this part of the task).

ELEMENTARY LEVEL FINE ARTS ACTIVITY
"SMALL ENSEMBLE" *

Task

Music (Instrumental) Exercise

Students will be selected to form a small ensemble and prepare and perform a short piece of music. After reflecting upon and writing about their initial performance, students will practice and then perform a second time. A second round of reflection and writing will then take place. Analytic rubrics will be used to measure for accuracy of pitch and rhythm. Students listen to and reflect upon the initial performance in writing, using musical terms.

Show-Me Knowledge Standards Addressed

FA 1	process and techniques for the productions, exhibition or performance of one or more of the visual or performed arts
FA 3	the vocabulary to explain perceptions about and evaluations of works in dance, music, theater and visual arts

Show-Me Performance Standards Addressed

1.5	comprehend and evaluate written, visual and oral presentations and works
2.2	review and revise communications to improve accuracy and clarity
3.4	evaluate the processes used in recognizing and solving problems
4.1	explain reasoning and identify information used to support decisions

Materials/Equipment Required

Designated music "SIGHT-READING"
Cassette recorder (a high quality recorder, if possible, with plug-in microphone)
Video camcorder with its own microphone
Two microphones (of as high quality as possible)
Two microphone stands
A metronome or other device (watch w/second hand) to determine correct tempo
Evaluation sheets for reflection
Two pencils
Stop watch to monitor script times
Two music stands
Two armless chairs
Appropriate stands for keyboards or mallet instruments, if needed.

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Purpose of Assessment

Two students will be selected to form a small ensemble and prepare and perform a short piece of music. After reflecting upon and writing about their initial performance, students will practice and then perform a second time. A second round of reflection and writing will then take place. Analytic rubrics will be used to measure for accuracy of pitch and rhythm. Students listen to and reflect upon the initial performance in writing, using musical terms.

Background/Instructional Context

Students should be participants in a general music, keyboard or preband instrumental music program and have regular access to keyboards, recorders or mallet instruments. Students should be informed ahead of time if they need to bring their instruments to the task site. Participants should be randomly selected.

In a large ensemble room, place two music stands in front of two chairs. Two practice rooms (or separated areas) need to be available for students to practice individually during the practice portion of this exercise set.

Directions for Task

(Administrator arranges chairs, stands (and recording equipment ahead of time and directs incoming students to sit.)

SCRIPT: Hello. Today we will play together as a duet and learn some new music. First, I will ask you to sight-read some music; don't worry, it won't be too difficult. Then you will listen to a recording of your group's sight-reading performance and write down ways to improve your own individual performance. Next, I will give you a chance to practice for a short time, and then you will play the piece again. You will listen to the recording of this second performance and evaluate in writing both your own personal performance and performance of the whole group. Please try to do your best work during this exercise. Now, get out your instruments and war-up using the warm-up procedure you are familiar with. Be ready to do the sight-reading in one minute.

(Students warmup in undirected manner for one minute. While students warm up facilitator checks recording equipment, and makes sure all is ready for the playing to begin. During this time, the facilitator will decide what part of the duet each student will play according to the instruments available and direct the students to sit at the proper place if they have not already done so. If the instrumentation is not mixed, the parts can be assigned randomly. At the end of the one minute warm-up, the facilitator places each player's music face down on the stands in front of them, continuing with the instructions.)

SCRIPT: I have placed some music face down on your music stand. When I tell you to do so, turn the music over and study it for one minute as preparation for sight-reading it. Following the one minute of study, I will count off the tempo of the piece. Are there any questions about the procedure? Turn over your music now and study it.

(One minute elapses. Questions about the procedure should be answered quickly after the one minute of study has been completed.)

SCRIPT: Play the first note of the music in front of you, now.

(Allow 5 - 10 seconds for the students to find their starting pitch. The facilitator starts the tape recorder.)

SCRIPT: Please stop playing the first note. I will now set the tempo by counting off. You try to play the entire piece without stopping. Remember to strive for pitch and rhythmic accuracy. Here we go!

(Facilitator checks the correct tempo on the metronome or watch. He/she will not conduct the performance, only start it.)

SCRIPT: One, two, ready, play.

(The participants begin. After the last note is played, the conductor rewinds the tape.)

SCRIPT: Thank you. You will get another chance to play the music in a few minutes. Now, I'm going to play your sight-reading performance for you and I want you to listen carefully. While you listen, please write comments about your own performance during sight reading on the paper I'm about to give you. Your comments should speak to the issues of pitch and rhythm. You will be judged on the accuracy as to how you evaluate the performance and your use of musical terms in your evaluation. Write about what you did well and also about what you need to improve. Your remarks do not have to be written in complete sentences but do try to write clearly so your comments can be read easily. I will play the tape for you and then let you write for about two minutes to finish writing your comments. Remember to use musical terms whenever possible.

(Facilitator hands paper to students which is labeled, "reflections upon sight reading." Facilitator plays tape for students as described above, making sure the students remain quiet while the tape is playing and while they are writing. The facilitator answers questions about the procedure if asked but does not answer questions about the music itself. If students make any derogatory comments to each other concerning the performance they have just done, the facilitator should actively discourage such comments. At the end of two minutes or before, if students confirm they are done, the facilitator says:)

SCRIPT: Now you will practice your music for five minutes in a separate area to get ready for the second performance and recording. Once again, please try to do your best work during the practice time.

(Facilitator indicates to students where the practice rooms are and begins timing the practice. Facilitator calls students back from practice at the end of the practice time.
Students again may not ask questions of each other and the facilitator should not answer any questions about the music.)

SCRIPT: Here we go again. This time, you will be evaluated on how accurate your rhythm and pitch are. Let's find your first note again.

(Same procedure as with the sight reading activity. The facilitator finishes the performance and turns off the recorders.)

SCRIPT: We are done with the playing portion of this exercise. I am going to ask you to complete a second evaluation with comments about your own performance and about the performance of the whole group. You will hear your practiced performance two times. Write about both your own performance and also about your group performance. You might want to write about your own performance during the first listening and about the group's performance during the second. As we did before, write comments concerning rhythm and pitch. Tell what was good and what still needs improvement and whenever possible, use musical terms in your comments. I will play the tape once now and then again in about two minutes. Write neatly, please.

(Facilitator hands out "reflections upon practiced performance" form. While students are writing, the facilitator rewinds the tape and waits for a total of two minutes. Facilitator plays the tape of the practiced performance.)

SCRIPT: Here is your performance again. Listen carefully and comment on the group performance, evaluating the quality of this version, using appropriate musical terminology, describing what improved. Offer suggestions for further improvement.

(Facilitator plays the performance a second time and allows additional time for writing comments making a total of seven minutes if necessary. Facilitator answers questions about the procedure, but none concerning the music or the success of the performance, etc. If students make any derogatory comments to each other concerning the performances they have just done, the facilitator should actively discourage such comments.)

SCRIPT: Please stop writing. The exercise is over. Please hand in all reflection sheets and music to me. Thank you all very much. I enjoyed working with you today. (or similar comment)

(END OF SCRIPT)

Possible Extensions

As a final part to this exercise, a recording of the piece could be played by a professional ensemble. Students might then be asked to compare and contrast their performance with that of the professionals. .

MIDDLE SCHOOL FINE ARTS ACTIVITY
"OSTINATO" *

Task

Music Exercise

Students will listen to musical selections representing different versions of ostinati. For each example, students should describe the nature of the repetition BEFORE attempting to identify it specifically. Students will hear a number of musical examples that clearly present different kinds of ostinatos. They will be asked to make notes/definitions prior to the exercise to help them remember and differentiate the kinds of ostinatos they have studied. They will be asked to describe the overall excerpt as well as label the ostinato correctly.

Show-Me Knowledge Standards Addressed

FA 2 the principles and elements of different art forms
FA 3 the vocabulary to explain perceptions about and evaluations of works in dance, music, theater and visual arts

Show-Me Performance Standards Addressed

1.6 discover and evaluate patterns and relationships in information, ideas and structures
2.3 exchange information, questions and ideas while recognizing the perspectives of others
3.1 identify problems and define their scope and elements
4.1 explain reasoning and identify information used to support decisions

Materials/Equipment Required

Portable or other playback equipment

Recording(s) of musical selections:
(in bass part) H. Purcell, "*When I Am* in *Earth, "Dido and Aeneus. Act III, final scene*
(chord progression) E. John, "Sorry seems to be the hardest word," MCA Records, Inc.
(3-note pattern) West Africa: "Game Song" (UNESCO Collection) W. W. Norton & Co., Inc.; *Music: A Living Language* (Manoff, ed.)
(rhythm pattern) M. Ravel. "Bolero
(in bass part) J.S. Bach. "Air in G"
(in bass part/accompaniment) J.S. Bach. "Crucifixus," *Mass in B Minor,* BWV 232

Check basal series for recordings of Orff-accompanied songs:
(melodic fragment) Chicago. "25 or 6 to 4."
(rhythm pattern) Stravinsky, "Sacrificial Dance," *Rite of Spring*

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(rhythm pattern) G. Holst, "Mars," *The Planets*
(continuous melody, E. Greig, "In the Hall of the Mountain King," *Peer Gynt Suite*
(chaconne) J. Brahms, Haydn variations (a bit obscure - use for advanced students)
(canon) J. Pachelbel, "Canon in D "
(several layers of repetition)
Response form

Purpose of Assessment

1. Students will be asked to identify, describe and make comparisons among several different examples of ostinatos.
2. Identification/comparison of different presentations of ostinato as heard in three contrasting musical selections

Background/Instructional Context

Students will have studied the compositional device known as ostinato in a variety of contexts, through listening, performing, and/or composing their own. They will be familiar with the term and will have had experience identifying various types of ostinatos found in a wide variety of musical selections, including Orff-style accompaniments, passacaglias, chord progressions, and short repeated motives. They will have performed simple ostinati that were provided or that they created themselves to accompany singing or other instruments.

Students will have discussed the unifying effects of the ostinato. They will have examined various treatments of the melodic material, comparing and contrasting the different musical effects achieved.

Directions

Identification through listening

Each student will receive a form presenting one list of all the types of ostinati studied and numbered lines to correspond to each listening example. They should be informed of the focus on a compositional device based on repetition and given time to make notes on each of the terms presented before the assessment begins.

Students will listen to musical selections representing different versions of ostinati. For each example, students should describe the nature of the repetition BEFORE attempting to identify it specifically.

Possible Extensions/Adaptions of Task

Present students with a short melody and have students work in groups to compose an ostinato to accompany the melody. The ostinato should clearly represent one of the studied types, and students should identify the type they chose. This could be a timed event. Students could discuss their own composition process, focusing on their decisions (reflected in their early drafts) and rationale for the final product. Students could then evaluate the success of their own and others' ostinatos.

HIGH SCHOOL FINE ARTS ACTIVITY
"SMALL ENSEMBLE" *

Task

Music (Instrumental) Exercise

Students will be selected to form small ensembles and prepare and perform a short previously unfamiliar piece of music. After reflecting upon and writing about their initial performance, students will practice and then perform a second time. A second round of reflection and writing will then take place. Analytic rubrics will be used to measure for sight reading - accuracy of pitch and rhythm and dynamic contrast. Students listen to and reflect upon the initial performance in writing, using musical terms.

Show-Me Knowledge Standards Addressed

FA 1 process and techniques for the production, exhibition or performace of one or more of the visual or performed arts
FA 2 the principles and elements of different art forms
FA 3 the vocabulary to explain perceptions about and evaluations of works in dance, music, theater and visual arts

Show-Me Performance Standards Addressed

1.1 develop questions and ideas to initiate and refine research
2.5 perform or produce works in the fine and practical arts
3.6 examine problems and proposed solutions from multiple perspectives
4.5 develop, monitor and revise plans of action to meet deadlines and accomplish goals

Materials/Equipment Required

Designated Music "On the Wings of Song" *(contact Hal Abeles, Columbia University, N.Y. City, for publisher, composer). This composition needs copyright permission or another of similar difficulty could be composed. This composition needs to have 3 changes in dynamics and it should include other appropriate expression markings.*

Cassette recorder (a high-quality recorder, if possible, with plug-in microphone)

Video camcorder with its own microphone

Two microphones (of as high-quality as possible)

Two microphone stands

An accurate pitch source (to present a pitch for tuning purposes) ex., an in tune piano, or electronic tuning device

A metronome or other device (watch w/second hand) to determine correct tempo

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Evaluation sheets for reflection
Four pencils
Stopwatch to monitor script times
Four music stands
Four armless chairs

Purpose of Assessment

Four students will be selected to form a small ensemble and prepare and perform a short previously unfamiliar piece of music. After reflecting upon and writing about their initial performance, students will practice and then perform a second time. A second round of reflection and writing will then take place. Analytic rubrics will be used to measure for sight reading - accuracy of pitch and rhythm and dynamic contrast. Students listen to and reflect upon the initial performance in writing, using musical terms.

Background/Instructional Context

Students should be participants in an instrumental music program and have regular access to traditional musical instruments. Students should be informed ahead of time to bring their instruments to task site. Participants should be randomly selected. In a large ensemble room, place four music stands in front of four chairs arranged in a semicircle. Four practice rooms (or separated areas) need to be available for students to practice individually during the practice portion of this exercise set.

Directions

Students should be participants in an instrumental or vocal music program. The teacher will constitute an appropriate ensemble and assign students to each part. A practice room (or separate area) should be available for the group to practice during the practice portion of this exercise.

(Administrator arranges chairs, stands and recording equipment ahead of time and directs incoming students to sit.)

SCRIPT: Hello. Today we will play together as a quartet and learn some new music. First, I will ask you to sight-read some music; don't worry, it won't be too difficult. Then you will listen to a recording of your group's performance and write down ways to improve your own individual performance. Next, I will give all of you a chance to practice for a short time, and then you will play the piece again. You will listen to the recording of this second performance and evaluate in writing both your own personal performance and performance of the whole group. Please try to do your best work during this exercise. Now, get out your instruments and warm-up using the warm-up procedure you are familiar with. Be ready to do the in two minutes.

(Students warm-up in undirected manner for two minutes. While students warm-up facilitator checks recording equipment, and makes sure all is ready for the playing to begin. During this time, the facilitator will decide what part of the quartet each student will play according to

the instruments available and direct the students to sit at the proper place if they have not already done so. If the instrumentation is not mixed, the parts can be assigned randomly. At the end of the two minute warm-up the facilitator places each player's music face down on the stands in front of them, continuing with the instructions.)

SCRIPT: I have placed some music face down on your music stand. When I tell your to do so, turn the music over and study it for one minute as preparation for sight-reading it. Following the one minute of study, we will tune up and I will count off the tempo of the piece. Your performance will be judged on the accuracy of the pitch and rhythm, as well as dynamic contrast and expression. Are there any questions about the procedure?...... Turn over your music now and study it.

(One minute elapses. Questions about the procedure should be answered quickly after the one minute of study has been completed.)

SCRIPT: Please listen to this tuning note, concert Bb, and tune to it as best you can. *(A tuning note is given. Allow one minute for tuning. No help should be given for the purpose of tuning.)*

SCRIPT: Please stop tuning. Play the first note of the music in front of you, now.

(Allow 5 - 10 seconds for the students to find their starting pitch. The facilitator starts the tape recorder.)

SCRIPT: Please stop playing the first note. I will now set the tempo by counting off. You should all try to play the entire piece without stopping. Remember to strive for pitch and rhythmic accuracy. Also give attention to dynamic contrast and expression. Here we go!

(Facilitator checks the correct tempo on the metronome or watch. The facilitator will not conduct the performance, only start it.)

SCRIPT: One, two, ready, play.

(The participants begin. If two or more of the students stop playing, the conductor will signal all to stop and tell the students to start again at the beginning of the measure in which the second student ceased to play. After the last note is played, the conductor rewinds the tape.)

SCRIPT: Thank you. You will get another chance to play the music in a few minutes. Now, I'm going to play your sight-reading performance for you and I want you to listen carefully. While you listen, please write comments about your own performance during sight reading on the paper I'm giving you now. Your comments should speak to the issues of pitch, rhythm, dynamic contrast and expression. You will be judged on the accuracy as to how you evaluate the performance and your use of musical terms in your evaluation. Write about what you did well and also about what you need to improve. Your remarks do not have to be written in complete sentences but do try to write clearly so your comments can be read easily. I will play the tape for you and then let you write for about two minutes to finish writing your comments. Remember to use musical terms whenever possible.

(Facilitator hands paper to students which is labeled, "Reflections Upon Sight Reading". Facilitator plays tape for students as described above, making sure the students remain quiet while the tape is playing and while they are writing. The facilitator answers questions about the procedure if asked but does not answer questions about the music itself. If students make any derogatory comments to each other concerning the performance they have just done, the facilitator should actively discourage such comments. At the end of two minutes or before, if students confirm they are done, the facilitator says:)

SCRIPT: Now you will practice your music for five minutes in a separate area to get ready for the second performance and recording. Once again, please try to do your best work during the practice time.

(Facilitator indicates to students where the practice rooms are and begins timing the practice. Facilitator calls students back from practice at the end of the practice time. Students again may not ask questions of each other and the facilitator should not answer any questions about the music.)

SCRIPT: Here we go again. Let's re-tune and find your first note again.

(Same procedure as with the sight reading activity. The facilitator finishes the performance and turns off the recorders.)

SCRIPT: We are done with the playing portion of this exercise. I am going to ask you to complete a second evaluation now with comments about your own performance and about the performance of the whole group. You will hear your practiced performance two times. Write about both your own performance and also about your group performance. You might want to write about your own performance during the first listening and about the group's performance during the second. As we did before, write comments concerning rhythm, pitch dynamic contrast and expression. Tell what was good and what still needs improvement and whenever possible, use musical terms in your comments. I will play the tape once now and then again in about two minutes. Write neatly, please.

(Facilitator hands out "Reflections Upon practiced Performance" form. Facilitator plays the tape of the practiced performance. While students are writing, the facilitator rewinds the tape and waits for a total of two "minutes.)

SCRIPT: Here is your performance again. Listen carefully and comment on the group performance, evaluating the quality of this version, using appropriate musical terminology, describing what improved. Offer suggestions for improvement.

(Facilitator plays the performance a second time and allows additional time for writing comments making a total of seven minutes if necessary. Facilitator answers questions about the procedure, but none concerning the music or the success of the performance, etc. If students make any derogatory comments to each other concerning the performances they have just done, the facilitator should actively discourage such comments.)

SCRIPT: Please stop writing. The exercise is over. Please hand in all reflection sheets and music to me. Thank you all very much. I enjoyed working with you today. (or similar comment)

(END OF SCRIPT)

Possible Extensions

As a final part to this exercise, a recording of the piece could be played by a professional ensemble. Students might then be asked to compare and contrast their performance with that of the professionals.

ELEMENTARY FINE ARTS ACTIVITY
"THE TOY SHOP" *

Task

Theatre Exercise

This is an open-ended project that takes 4 or 5 sessions of approximately 45 minutes each, depending on the intensity of the activities. Background instruction and practice include pantomiming, interaction with objects, and transforming objects. Each student then selects a "toy" he/she wishes to portray in a play, "The Toy Shop." The students then research and practice their character. The character development involves variation in movement and voice. The exercise culminates in a performance and reflection.

Show-Me Knowledge Standards Addressed

FA 1 Process and techniques for the production, exhibition or performance of one or more of the visual or performed arts

Show-Me Performance Standards Addressed

1.1 develop questions and ideas to initiate and refine research
2.5 perform or produce works in the fine and practical arts
3.6 examine problems and proposed solutions from multiple perspectives
4.1 explain reasoning and identify information used to support decisions

Materials/Equipment Required

Materials needed include a stage or floor space appropriate for a group of 15-30 students, lighting for the performance, space for an audience, and a video camera. Music should be used to facilitate movement.

Purpose of Assessment

To assess the student's ability to perform a characterization in which he/she demonstrates a full understanding of the character through focusing movement, delivering a line in character with pacing and projection, moving appropriately in relation to other students, and showing an awareness of the group as a whole.

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Background/Instructional Context

Students receive instruction in movement and voice. In movement, they participate in warm-up exercises to music, do rhythm and movement exercises such as forming the body into letters of the alphabet, moving in a defined space, and do mirroring, sculpturing, and pantomime activities.

As part of the pantomime activity, students begin by holding specific objects for close observation through all their senses. They are asked to hold that object, without the object being in their hands. This activity increases their sensitivity to objects around them and the object's physical properties. Students then pass around objects such as string and scissors and are asked to show by their actions how these objects become transformed into other, similar objects. For instance, how the string becomes a zipper.

As another aspect of the pantomime activity, a student begins by demonstrating through interaction with an imaginary object what it is and passes it on to others who also perform actions that corresponded to the object's characteristics. For instance, a pan that is stirred has the ingredients tasted, is mixed with other ingredients, and so on.

As a final activity, students are asked to observe what it's like to pick up, drink, and set down a real glass of water. They then move to performing the same actions with an imaginary glass of water, showing by their movement and emotions what the liquid might be.

Voice instruction includes effective use of the voice, and work on pitch, projection, and focus. This includes examining how their character might speak and how movement can be correlated with voice characteristics.

Students are then told that they could be any toy they wish to be for the school play, "The Toy Shop." Three requirements are given to them:
They must really want to be this toy because they will be concentrating on the movement and voice of this character for three weeks and because they need to play the role convincingly.
They will be asked to find a "frozen position" that this character would pose in and will need to hold this position for at least three minutes at a time.
They will come up with one sentence that their character would say and deliver this sentence during the play, stage front.

Students are then asked to observe the movement of their character in real life. For instance, a toy mouse would observe the movement of a real mouse or a Ninja Turtle doll would watch the cartoon or one of the Ninja movies. Students are asked to incorporate these movements into their character.

Students are then taught to place themselves in a particular order in line and always allow for at least one foot of space between them and the person in front of them. With the teacher as leader, students are asked to "keep their space" while the teacher walks at different speeds, stops and starts, and snakes around the classroom. Once students master this, they are asked to walk in character to music and when the music stops, they assume their frozen character position for increasingly longer periods of time.

Using the stage they are to perform on, students are taught a pattern to walk in and freeze when the pattern is complete. Each student takes a turn to get out of line, walk center stage in character, say his/her character's phrase, and then walk back to the line of toys and freeze.

Directions

These are the general directions to give to students:

SCRIPT: You will choose a toy and develop a characterization of the toy. The characterization will include how the toy moves and a line that the toy will say. All of us will perform our toy characterization for a school play, "The Toy Shop." With a group you will move around the stage to music, then freeze in place at the appropriate times. When it is your turn, you will move in character to the front of the stage, deliver your character's line, and then move back to the freeze position.

It is important to stay in character during the entire performance, to project your line clearly, and to keep an equal space from the person in front of you in line.

(Note to teacher: Assign a number to each child in order of appearance in line and also record the "toy" or character. These will be needed on your evaluation forms.)

Possible Extensions

Students can select their favorite storybook character, or cartoon figure.
Students can select an historical figure (grades 3-4), or a famous person.
Seasonal themes might include Thanksgiving or spring and fall.
Students can portray an animal, and create dialogue such as one might hear in an animated movie.

MIDDLE SCHOOL FINE ARTS ACTIVITY
"IMPROVISATION" *

Task

Theatre Exercise

This is a portfolio project in which students read descriptions of fantasy characters from Norton Juster's children's novel, *The Phantom Tollbooth* (Epstein and Carroll, 1961). They create masks, voices, and movements that communicate these characters, and improvise scenes in which the characters interact. As they work, students record their reflections on the project in audio taped or written journals.

Show-Me Knowledge Standards Addressed

FA 1	process and techniquies for the production, exhibition or performance of one or more of the visual or performed arts
FA 3	the vocabulary to expalin perceptions about and evaluations of works in dance, music, theater and visual arts

Show-Me Performance Standards Addressed

1.6	discover and evaluate patterns and relationships in information
2.5	perform or produce works in the fine and practical arts
3.4	evaluate the process used in recognizing and solving problems
4.5	develop, monitor and revise plans of action to meet deadlines and accomplish goals

Materials/Equipment Required

Printed descriptions of characters and task, one copy for each student
Mask making materials such as construction paper, glue, scissors, yarn, markers, fabric, acrylic or tempera paint, brushes, metallic paper, natural/found objects.
Tables/desks as space for making masks, a classroom mirror
Open space for improvisation
Video recording and playing equipment

Purpose of Assessment

Students will be assessed on their ability to interpret and adapt literature into a scene, create characters through masks, voice quality and movement, perform as a group, and respond constructively to the work of their peers.

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Background/Instructional Context

This task is designed to be an interdisciplinary classroom portfolio project that takes place over a period of several weeks, and which involves a collaboration among grade level teachers, teachers of theatre, visual art, communication arts and, as appropriate, special education and bilingual teachers. These teachers should determine the time allotted for each phase of the process.

This task could function as a culminating project to a unit on *The Phantom Tollbooth*. It introduces students to the ways in which literature may be adapted for the stage, film, or television. The intent is to involve all students both as creators, performers and as audience members

1. Students should be familiar with *The Phantom Tollbooth*, either through hearing it read aloud or by reading it themselves. Because of the English language puns and wordplay, students whose first language is not English should be paired with classmates or teachers who can help interpret the language.
2. Students should be aware that plays, movies and television shows are sometimes based on novels, and that directors and designers have great liberty in interpreting allegorical and imaginary characters.
3. Students should have some experience with mask making, and with interpreting characters through dialogue and movement.
4. Students should have experience working in collaborative groups.
5. Students should have experience performing before their peers and a video camera.
6. Students should have some experience as audience members in responding to their peers' work with constructive feedback.

As they work on this project, all students and teachers involved should have a copy of the directions for students and teachers and a copy of the character descriptions.

Teachers should have a copy of the criteria for scoring and discuss them with students at various points during the process. Some teachers find it helpful to enlarge the scoring guides and post them in the classroom so that students can consult them as they work.

The process of mask making, character development and rehearsal should be documented selectively on video. Final performances and their follow-up discussions should be videotaped

Directions

SCRIPT: In Norton Jester's *The Phantom Tollbooth* the main character Milo meets many unusual characters. If the book were to be turned into a play or movie, directors, designers, actors would have to decide what each character looks like and how he/she talks and moves. Our starting point is the author's character descriptions, and I will give you a copy of them.

SCRIPT: I will group you in pairs and assign each of you a character. As you read the description of your character, consider:

What your character might look like;
How your character might sound (noises or words your character might use);
The ways in which your character might move (sit, run, walk, dance);
What identifying gestures your character might use.

Task 1: Creating: Using available materials, create a masks for your character. Think about how those masks will contrast when the pair of you perform together.

Task 2: Creating: The mask shows only a part of a character's personality Use gestures and voice quality to make your characters even more convincing.

Task 3: Creating and performing as an ensemble: In theatre, the interaction of characters is the most important thing. Based on what you know about your characters, you and your partner must develop a situation and dialogue and improvise a 2 to 4 minute scene. As you rehearse, work together to use movement, sound, and your masks to give your characters their own personalities.

Perform the scene for the class. Because we've all read the story, the members of the audience will be eager to see your interpretations.

Task 4: Responding: As an audience member, you can help actors by watching attentively, and giving constructive feedback on their performance. After each group performs, we will discuss our opinions of what we just saw and heard. This is your opportunity to tell the performers what you liked and why, and give them suggestions, or feedback, for making their theatre piece even better.

(END OF SCRIPT)

Character Descriptions from *The Phantom TollBooth*

1. Milo: "There was once a boy named Milo who didn't know what to do with himself - not just sometimes, but always. When he was in school, he longed to be out, and when he was out he longed to be in. On the way he thought about coming home, and coming home he thought about going. Wherever he was he wished he were somewhere else, and when he got there he wondered why he'd bothered. Nothing really interested him - least of all the things that should have.

'It seems to me that almost everything is a waste of time,' he remarked one day as he walked dejectedly home from school. 'I can't see the point of learning to solve useless problems or subtracting turnips from turnips, or knowing where Ethiopia is or how to spell February.' And, since no one bothered to explain otherwise, he regarded the process of seeking knowledge as the greatest waste of all." (p. 1)

In this book, the bored Milo enters an incredible world of words and numbers. He discovers and learns many new things and finds out that life doesn't have to be boring if you choose not to make it so by using imagination. Along the way he meets many unusual creatures, some of whom inhabit the Kingdom of Ignorance.

2. The Ever-Present Wordsnatcher: "Clinging to one of the greasy rocks and blending almost perfectly with it was a large, unkempt and exceedingly soiled bird who looked more like a dirty floor mop than anything else. He had a sharp, dangerous beak, and the one eye he chose to open stared down maliciously.

'I don't think you understand," said Milo timidly as the watchdog growled a warning. 'We're looking for a place to spend the night.'

'It's not yours to spend,' the bird shrieked again, and followed it with the same horrible laugh.

'That doesn't make any sense, you see-' (Milo) started to explain.

'Dollars or cents, it's not yours to spend,' the bird replied haughtily.

'But I didn't mean-' insisted Milo.

'Of course you're mean,' interrupted the bird, closing the eye that had been open and opening the one that had been closed. 'Anyone who'd spend a night that doesn't belong to him is very mean.'

'Well, I thought that by-' (Milo) again tried, desperately.

'That's a different story,' interjected the bird a bit more amiably. 'If you want to buy I'm sure I can arrange to sell, but with what you're doing you'll probably wind up in a cell anyway.'

'That doesn't seem right,' said Milo helplessly, for, with the bird taking everything the wrong way, he hardly knew what he was saying.

'Agreed,' said the bird, with a sharp click of his beak,' but neither is it left, although if I were you I would have left a long time ago.'

'Let me try once more,' (Milo) said in an effort to explain. 'In other words - '

'You mean you have other words?' cried the bird happily. 'Well, by all means use them. You're certainly not doing well with the ones you have now...... It's my job. I take the words right out of your mouth. Haven't we met before? I'm the Ever-Present Wordsnatcher."' (pp. 204-207)

3. The Demon of Insincerity. As Milo and his companions travel further, they find themselves in a landscape of slippery rock slides and quicksand. As they struggle to get out, they get instructions from a voice that keeps seeming to give them the wrong advice.

'...Bad advice is my specialty. For, as you can plainly see, I'm the long-nosed green eyed, curly-haired, wide-mouthed, thick-necked, broad-shouldered, round-bodied, short-armed, bowlegged, big-footed monster —and, if I do say so myself, one of the most frightening fiends in this whole wild wilderness ......'

But Milo, "who had learned by now that people are not always what they say they are, reached for his telescope and took a long look for himself. And there, at the rim of the hole, instead of what he'd expected, stood a small furry creature with very worried eyes and a rather sheepish grin."

'Why you're not long-nosed green eyed, curly-haired, wide-mouthed, thick-necked, broad-shouldered, round-bodied, short-armed, bowlegged or big-footed—and you're not at all frightening,' said Milo indignantly. 'What kind of demon are you?'

The little creature, who seemed stunned at being found out, leaped back out of sight and began to whimper softly.

'I'm the demon of insincerity,' he sobbed. 'I don't mean what I say, I don't mean what I do, and I don't mean what I am. Most people who believe what I tell them go the wrong way, and stay there, but you and your awful telescope have spoiled everything. I'm going home.' And, crying hysterically, he stamped off in a huff." (pp. 215-17).

4. The Triple Demons of Compromise. As Milo and his comrades try to escape from Ignorance, they must first get by a number of loathsome creatures.

"Thick black clouds hung heavily overhead as they fed through the darkness, and Milo, looking back for just a moment, could see the awful shapes coming closer and closer. Just to the left and not very far away, were the Triple Demons of Compromise—one tall and thin, one short and fat, and the third exactly like the other two. As always, they moved in ominous circles, for if one said 'here,' the other said 'there,' and the third agreed perfectly with both of them. And, since they always settled their differences by doing what none of them really wanted, they rarely go anywhere at all—neither did anyone they met." (pp. 237-238).

5. The Horrible Hopping Hindsight. "Jumping clumsily from boulder to boulder and catching hold with his cruel, curving claws was the Horrible Hopping Hindsight, a most unpleasant fellow whose eyes were in the rear and whose rear was out in front. He invariably leaped before he looked and never cared where he was going as long as he knew why he shouldn't have gone to where he'd been." (p. 238)

6. The Gorgons of Hate and Malice. "Most terrifying of all... inching along like giant soft-shelled snails, came the Gorgons of Hate and Malice, leaving a trail of slime behind them and moving much more quickly than you'd think." (p. 238)

7. The Overbearing Know-It-All. Milo ran as he had never run before, and the demons ran just a little bit faster than that. "From off on the right, his heavy bulbous body lurching dangerously above the spindly legs that barely supported him, came

the Overbearing Know-It-All, talking continuously. A dismal demon who was mostly mouth, he was ready at a moment's notice to offer misinformation on any subject. And, while he tumbled heavily, it was never he that was hurt, but, rather, the unfortunate person upon whom he fell." (pp. 238-239)

8. The Gross Exaggeration. Next to the Overbearing Know-It-All, "but just a little behind, came the Gross Exaggeration, whose grotesque features and thoroughly unpleasant manners were hideous to see and whose rows of wicked teeth were made only to mangle the truth. (The Gross Exaggeration and the Overbearing Know-It-All) hunted together and were bad luck to anyone they caught.) (p. 239)

9. The Threadbare Excuse. "Riding along on the back of anyone who'd carry him was the Threadbare Excuse, a small pathetic figure whose clothes were worn and tattered and who mumbled the same things again and again, in a low but piercing voice: 'Well, I've been sick—but the pages were torn out—I missed the bus — but no one *else* did it—well, I've been sick—but the pages were torn out—I missed the bus —but no one *else* did it.' He looked quite harmless and friendly, but, once he grabbed on, he almost never let go."

Possible Extensions

Student portfolios could also include audio taped or written journals in which they reflect on the process of creating at various stages in the process. These could be used as the basis for a reflective essay or oral presentation contrasting initial concepts with the final versions of the performances.

Teachers and students select other literature to use in the same manner.

HIGH SCHOOL LEVEL FINE ARTS ACTIVITY
"OPEN SCRIPT" *

Task

Theatre Exercise

This acting exercise requires students to collaborate in improvising from an open, or incomplete script, emphasizing the use of facial expression, gesture and movement to communicate believable characters with strong objectives in a coherent dramatic scene.

Show-Me Knowledge Standards Addressed

FA 1 process and techniques for the production, exhibition or performance of one or more of the visual or performed arts

Show-Me Performance Standards Addressed

1.1 develop questions and ideas to initiate and refine research
2.1 plan and make written, oral and visual presentations for a variety of purposes and audiences
3.1 identify problems and define their scope and elements
4.1 explain reasoning and identify information used to support decisions

Materials/Equipment Required

Two chairs, a table or desk, copies of the open script, directions for task and pencils for each class member, stopwatches for each group. Optional: videotape recorder and tape if instructor or students are going to review and assess performances outside of the actual live performance time.

Purpose of Assessment

This task will be assessed differently for beginning and advanced students.

1. In a beginning class students will be assessed individually on their ability to use voice and movement to create and communicate consistent and believable characters.
2. In a more advanced class, students will be assessed as a group on their ability to usevoice and movement, and their ability to interact as an ensemble to communicate the meaning of the scene.

Background/Instructional Context

Beginning students should have had experience working in pairs to create characters. They should be used to rehearsing and performing for one another. More advanced

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257

students should have had experience with improvisation that includes the concept of developing dialogue and action into scenes with meaning and a clear dramatic structure. They should be used to rehearsing and performing for one another.

Directions

This task is designed for a classroom or stage rehearsal space, and requires minimal equipment.

Students will work in pairs. As they work, each pair will need:
two copies of the Open Script on page 3
two copies of the Task Directions on page 4 for reference - two pencils
two chairs and a desk or table for optional use in the performance

The performance space may include a videotape recorder and monitor if students and teacher plan to review, assess, and evaluate performances outside of the live performance time.

Students will have 30 minutes to create their improvisation, and approximately 5 minutes per pair to perform scenes for the class. Depending on class size, the task will take 90-120 minutes.

Scripts for Exercise Directions and Scene to be Distributed among Teacher and Students

FACILITATOR SCRIPT: We are going to work in pairs to create and perform an original drama piece from what is called an "open script." An open script is written in such a general manner that it can be interpreted in many ways. From this script, your group will improvise a 2- to 4- minute scene in you both act and make directing decisions.

After you have read the script, you will decide who these characters are, and come up with a central idea or concept for your scene. *You must use all the words in the order given and may not add any words, but you can use any gestures, facial expressions or movements you wish.* Work together to make sure that the full scene has a clear beginning, middle and end that the audience will understand.

In order to create a set, you may use the desk and chairs in any way you like, but any other objects or props will have to be mimed. Think about the overall effect of how the characters move in your improvised setting, and react to one another and their surroundings. As a group, you must decide whether to memorize the lines or perform with script in hand.

You will have thirty minutes to develop your scene before performing it for the class. You may wish to start this project by reading the script several times, trading roles as Characters A and B. When ideas for a conflict or situation arise, test them out, and choose the one you feel has the best dramatic potential. When you perform your scene, I will ask you to give a one-sentence explanation: "The point of this scene is......." (You'll see a space in which to complete that sentence on the bottom of the **Open Script**.)

You should use your body and their voice to create believable characters with strong objectives. Together you should make decisions about dramatic structure (exposition, inciting incident, conflict, rising action, climax and resolution) in order to express the idea or point of the scene. ***You will be evaluated on your acting skills in creating and performing a strong group presentation.***

I will now give you copy of the open script, and a copy of the directions for reference. You have 30 minutes to create your new work.

**Beginning students should be evaluated individually on their acting skills, using the analytic scoring guide on the following page.*

More advanced students may also be evaluated as a group on the overall quality of their interaction and performance using the holistic scoring guide.

The Open Script

Character A: Look
Character B: So what
Character A: It seems...
Character B: I don't know
Character A: Tell me
Character B: Ha-Ha-Ha
Character A: So
Character B: It's just not right
Character A: No
Character B: Yes
Character A: Are you sure?
Character B: Not now
Character A: But
Character B: Just don't
Character A: No
Character B: Wait
Character A: Yes
Character B: It's good
The point of the scene (one sentence)

Possible Extensions

After practicing this task, students write their own open scripts and trade them with other groups to use for improvisation and performance. They can also reverse the procedure by creating a set of sequential movements and asking other groups to supply dialogue.

Dear Users of *Missouri's Framework for Curriculum Development in*______________:
(subject)

We hope that this framework has been helpful to you in developing local curriculum aligned with The Show-Me Standards. Please take a few minutes to give the Department of Elementary and Secondary Education comments concerning your use of this document.

1. How did you use this framework? (Explain process.)

2. What parts of the framework were most helpful and why?

3. What suggestions do you have that would help make future versions of this document more useful?

4. If you have specific suggestions concerning certain pages, please indicate those page numbers and explain. Use the back of the page, if necessary.

Important Note:

By the end of the 1996-97 school year, we would also like to publicize Missouri students' quality work at elementary, middle and high school levels related to the Show-Me Standards. As you and other teachers in your district continue to develop performance-based activities/ assessments, please collect samples of quality student work. Samples submitted to DESE should follow the format in Appendix A of the framework.

Please return this sheet with your name and address to the Department of Elementary and Secondary Education, Curriculum Services, PO Box 480, Jefferson City, MO 65102. Call 573-751-2625 for more information concerning submissions of quality student work.

Missouri Department of Elementary and Secondary Education
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